

# BACONIANA.

---

VOL. VII. *Third Series.* APRIL, 1909.

No. 26.

---

## A FEW NOTES FOR MR. JUSTICE MADDEN.

I DO not understand why any person who has read Bacon's writings with any thought of discovering what images he *did* use, should advance the proposition that he seemed unfamiliar with field and forest sports, and that therefore we should assume that it was the Stratford man and not Bacon who wrote the so-called Shake-speare dramas and poems. There are three answers to this proposition :—

First. The character of Bacon's philosophical and scientific writings would preclude the use of so much imagery and descriptive work as would naturally be found in dramatic and poetic productions. As well search the prose writings of Goethe to prove that he did not write the poetic works going in his name, or examine the political works of Milton to prove that he did not write "*Paradise Lost*."

Second. The people in and about London were as familiar with all kinds of field and forest sports as were the country people of Warwickshire. (See *Sports and Pastimes of the English People*, by Joseph Strutt).

Third. It is *not* a fact that, considering the dissimilar character of the writings, Bacon shows less familiarity

F

### ERRATA.

Page 137, line 4, for "Humourists" read "Humanists."

Page 141, 3rd paragraph, line 4, for "Stantus" read  
"Sanctus."

with field and forest sports than Shake-speare does, as indicated by the use of imagery drawn from those sources.

Again, how does it come that Shakespeare evinces such great familiarity with the sports of kings, and princes, lords and ladies? If it is the Stratford man, where did he acquire the language, manners, customs—the very atmosphere of courts and courtiers? He was certainly less familiar with such surroundings than Bacon was with English sports of all kinds. Osborne said that Bacon could talk of hawks and hounds with any English squire, and could outcant a London surgeon. Remember, also, that Bacon was not *describing* field and country sports, and could only refer to them in the way of imagery. Now, what are the facts in this connection? Take the subject of archery, or shooting with the bow:

“A well experienced archer hits the mark” (*Pericles* I. i.).

“I am not an impostor that proclaim  
Myself against the *level* of my *aim*.”

(*Alls Well* II. i.).

“Our safest way is to avoid the *aim* (*Macbeth* II. iii.).

“Bring me within the *level* of your frown

But *shoot* not at me in thy wakened hate”

(referring to Cupid).

(*Sonnet* 117).

“I am your *butt* and I abide your shot” (3 *Henry* VI. I. iv).

“Here is my *butt*

And every sea-*mark* of my utmost sail”

(*Othello* V. ii.).

“A *mark* marvellously well *shot*” (*Love's Labour* Lost IV. i.).

"Their conceits have wings fleetier than *arrows*—bullets" (*Love's Labour Lost* V. ii.).

"Look how I go

Swifter than *arrow* from the *Tartar's bow*."

*Midsummer Night's Dream* III. ii.).

Now, observe this last quotation as we pass. Assuming that Shaksper knew something about shooting with the bow, even at a mark, what did he know of the use of the bow by a Tartar? Had he ever seen a Tartar shoot? Where did he ever read about it? Now listen to Bacon :

"Words, as *Tartar's bow*, do shoot back upon the understanding" (*Advancement of Learning*).

How did it happen that these two men both use the same obscure simile? To my mind, it is quite evident that Bacon, in his reading, came across something in relation to the Tartars and their manner of shooting, and the simile was too good to be lost and he repeated it in *Midsummer Night's Dream*, or placed it there as one of his "foot-steps," by which he might be traced.

"Shot through the ear with a love song" (*Romeo and Juliet* II. iv.).

"This *murderous shaft* that's *shot*" (*Macbeth* II. iii.).

"Out of *shot* and danger of desire" (*Hamlet* I. iii.).

"That I have *shot* mine *arrow* o'er the house"  
(*Hamlet* V. ii.).

"The *shot* of accident, nor *dart* of chance" (*Othello* IV. ii.).

Now listen again to Bacon :

"Short speeches which *fly abroad* like *darts*, and are thought to be *shot out* of their secret intentions (*Seditions and Troubles*.)

Observe that in both of these latter quotations the fall of the *dart* is left to *chance*.



"Your *shafts* of fortune" (*Pericles* III. iii.).

Now, let us see what Bacon can do, not in poetry or in a descriptive way, but in prose, sober philosophical works :

"Like ill *archers* that draw not their *arrows* up to the head" (*History of Henry VII.*).

Bacon could evidently have instructed the archers as well as the actors.

"Doth spoil the *feathers* (of the arrow) of round flying up to the *mark*" (*Of Simulation and Dissimulation.*)

"The *aim* is better when the *mark* is alive" (*Advancement of Learning*).

"The surest *aim* that could be taken" (*Henry VII.*).

"Like the motion of the *bullet*"—as above in Shakespeare (*Of Delays*).

"Much bending breaks the *bow* : much unbending the mind" (*Ornamenta Rationalia*).

"*Outshoot* them with their own *bow*" (*Advancement of Learning*).

"Excell in *out-shooting* them with their own *bow*"—illustrating Bacon's trick of repeating similes which took his fancy—(*Of Honour and Reputation*).

"Planted above injuries so that he cannot be *shot*" (*Of Goodness*).

"Suspecting that they are *shot at*" (*Pentheus and Acteon*).

"For when the *butt* is set up men need not *rove*, but except the *White* be placed, men cannot *level*" (*Interpretation of Nature*). (The "*white*" in archery is the centre of the butt).

"It is an error frequent for men to *shoot over* and to suppose deeper ends" (*Advancement of Learning*).

"And had set up King Henry as a *mark* at whose overthrow all her actions should *aim* and *shoot* : inso-

much as all the counsels of his succeeding troubles came chiefly out of that *quiver* " (*Henry VII.*).

This last is pretty good for a man who knew nothing about archery—"mark," "aim," "shoot," "quiver"—all in one short sentence. Shake-speare cannot come up to it.

#### ARCHERY.

"... that as the *mark we shot at*, was union and unity" (*Return of Commission of England and Scotland*, Vol. II., p. 150).\*

"... the *mark he shot at* was to see—" (Vol. II., p. 244).

"... and then they could not *miss the mark*" (Vol. II., p. 324).

"... but only set it down out of our *aiming and levelling* at the end. For having *set up the mark*, we deliver the light to others" (*History of Life and Death*, Vol. III., p. 507).

"... neither is it a subject within the *level* of my judgment" (*Of a War with Spain*, Vol. II., p. 202).

"... or some preferment is in sight at which they *level*" (*Observations on a Libel*, Vol. II., p. 243).

"... which shows that this fellow in his slanders is no good *marksman*, but throweth out his words of defaming without all *aiming*" (*Observations on a Libel*, Vol. II., p. 263).

"... I am persuaded she saw plainly whereat I *levelled*" (*Apology Concerning Essex*, Vol. II., p. 337).

"... missing your *aim* you discredited what you had found" (*Expostulation to Coke*, Vol. II., p. 487).

"But my *level* is no farther, but to do the part of a true friend" (*Bacon to Buckingham*, Vol. III., p. 153).

"Because it is indeed the very *level* which doth direct

\*This and the following references are to the three volume edition of Montagu's "Bacon's Life, Letters and Works."

the very ordinance of the statute" (*Reading of Statute of Uses*).

"First, when I open it you may take your *aim*" (*Charge against Somerset*, Vol. II. p. 323).

"They do directly show me the thing which we do *aim at*" (*Natural History of the Winds*, Vol. III. p. 442).

"I have *roved* at things above my *aim*" (*Of a War with Spain*, Vol. II. p. 215).

". . . "If I could purge it of two sorts of *rovers*" (*Letters to Burghley*, Vol. III. p. 2).

". . . Sure am I it was like a Tartar's or Parthian's *bow*, which shooteth backwards." (First use of this image of the Tartar's bow in Parliament of 30 Eliz. Compare with date of use of same imagery in *Midsummer Night's Dream*) (*Speech on the Motion of a Subsidy*, Vol. II. p. 268).

". . . Who have started aside like a *broken bow*" (*Advice to Villiers*, Vol. II. p. 418).

". . . For two months and a half together to be *strong bent* is too much for my *bow*" (*Bacon to Buckingham*, Vol. III. p. 126).

". . . my *bow carrieth not so high*, as to *aim* to advise touching —" (*Bacon to Buckingham*, Vol. III. p. 153).

". . . as it were *headless arrows*" (*Of Church Controversies*, Vol. II. p. 418).

"I will shoot my fool's *bolt*" (*Bacon to Essex*, Vol. III. p. 6).

"A fool's *bolt* is soon shot" (*Shakespeare*).

". . . starting aside like a *broken bow*" (*Jurisdiction of the Marches*, Vol. III. p. 291).

"For a man may by the eye *set up the white* right in the midst of the *butt* though he be no *archer*" (*Bacon to Essex*, Vol. III. p. 7).

#### THE CHASE.

Of course, if there was any sport that Shaksper was



familiar with it must have been the *Chase*, and of course Bacon must have been ignorant of that subject and would never have thought of using images drawn from that source.

“*Parked* and pounded in a pale,  
A little herd of England’s timorous deer.”

(1 *Henry VI.* IV. ii.).

“As of deer in an enclosed park, as in the forest at large” (*Advancement of Learning*).

“Do lead their lives like stags, *fearful*,” etc. (*Acteon and Pantheus*).

“For every natural action and so by consequence motion and progression, is nothing else than *hunting*” (*Pan*).

“As we see in beasts, that those that are weakest in the *course*, and yet nimblest in the *turn* ; as it is betwixt the *greyhound* and the *hare*” (*Discourse*.)

“That one is as the *greyhound* which hath his advantage in the race, and the other as the *hare* which hath his advantage in the *turn*” (*Advancement of Learning*).

“Then shall you see the dew-bedabbled wretch  
*Turn and return, indenting with the way*”

(*Venus and Adonis*). 11

(And Shaksper couldn’t even leave out the law term “indenting” !)

“And as it were *hounding* Nature” (*Advancement of Learning*).

(See this “*hounding of Nature*” or “*hunting of Pan*” in the first headpiece of the 1623 Folio of Shakespeare’s Plays).

“Even as we used to *hunt* beast with beast” (*Advancement of Learning*).

“ . . . it being so wild a *chase*, as to serve process

upon the wrong-doer in foreign parts" (*Report of Spanish Grievances*, Vol. II. p. 196).\*

"This ship, for the space of fifteen hours, sat like a stag among hounds at bay" (*Of a War with Spain*, Vol. II. p. 202).

"... but I doubt it came not out of his quiver" (*Charge against Mr. Lumsden*, Vol. II. p. 310).

"My Lords, he is not hunter alone that lets slip the dog upon the deer, but he that lodges the deer, or raises him, or he that sets a toil that he cannot escape" (*Charge against Somerset*, Vol. II. p. 323).

"... as if a man exercise by shooting, he shall not only shoot nearer the mark, but also draw a stronger bow" (*Bacon to Saville*, Vol. III. p. 72).

"... your majesty shall blow a horn" (*To the King*, Vol. III. p. 72).

"... when greatness is the mark and accusation is the game" (*Bacon to Buckingham*, Vol. III. p. 135).

"... I would take and snare him by the foot" (*Charge against Duels*, Vol. II. p. 299).

"... penal laws that lie as snares upon the subjects" (*Charge against Oliver St. John*, Vol. II. p. 306).

"... is turned into a deadly snare" (*Charge against Mr. Lumsden*, Vol. II. p. 308).

#### FALCONRY.

And is it hawking of which Bacon knows and says nothing? Let us see again:—

"Like a *seeled dove* that mounts and mounts because he cannot see above him" (*Ambition*).

"Is as a *lure* to all birds of prey" (*Riches*).

"This *lure* she cast abroad" (*Henry VII.*).

("As a falcon to the *lure* away she flies."—*Venus and Adonis*).

\* This and the following references are to the three volume edition of Montagu's "Bacon's Life, Letters and Works."



"She [Learning] holdeth as well of the *hawk* that can soar aloft, and can also descend and strike upon the prey" (*Advancement of Learning*).

"Even as we used to . . . fly bird with bird" (*Advancement of Learning*).

"Both, like *tame hawks* for their masters," &c. (*Henry VII.*).

"For else young men shall go *hooded*" (*Travel*).

("Talking of hawking, nothing else my Lord."  
—2 *Henry VI.* II. i.).

". . . and, as a *lure cast abroad*, invite and entice all the nations adjacent" (*Of the True Greatness of Britain*, Vol. II. p. 225),\*

"I would to God that I were *hooded*, that I saw less" (*Bacon to Queen*, Vol. III. p. 37).

"For now I am like a *hawk*, that *bates*, when I see occasion of service, but cannot *fly*, because I am *tied to another fist*" (*Bacon to Queen*, Vol. III. p. 37).

". . . that my *wings* should be *imped* again, I have committed myself to the *mue*" (*Essex to Bacon* (by *Bacon*) Vol. III. p. 37).

#### SWIMMING.

Swimming was a country sport, but more so in London in the Thames than in the Avon.

"Swimming in anticipations" (*Interpretation of Nature*).

"Swimming in conceit" (*Advancement of Learning*).

"Swimming in pleasures" (*Advancement of Learning*).

"Let him practice with helps, as *swimmers* do with *bladders* or *rushes*" (*Of Nature in Men*).

\* This and the following references are to the three volume edition of Montagu's "Bacon's Life, Letters and Works."

("I have ventured

Like little wanton boys that *swim* on bladders"

—*Henry VIII.* II. ii.)

Of course, this is Shaksper frolicking in the Avon on bladders gotten from his father's butcher shop! But were there no boys in London swimming in the Thames on bladders, and where there were regular teachers of the art?

#### BOATING.

Or was boating one of the sports of the youthful "Shagsper of thone"?

Here we have him again:—

"Which did with *sails* and *oars* put on——" (*Henry VII.*).

"Like unto *rowing* against the *stream*" (*Advancement of Learning*).

"That bear the principle *stroke*"—that is, the "stroke oar" (*Henry VII.*).

#### NESTING.

And, of course, Shaksper must have gone nesting before he tackled Lucy's deer, and how easily the similes would come to him:—

"Hunt out his *nest*" (*Henry VII.*).

"And the seats and *nestlings* of the humors" (*Of Honour and Reputation*).

("Far from the nest the lap-wing cries away."—*Comedy of Errors* IV. ii.).

("A school-boy, who, being overjoyed with finding a bird's nest."—*Much Ado* I. iii.).

#### NETTING AND SNARING.

And he must have been equally familiar with netting and snaring birds:—

"Seemeth but a *net* of subtlety" (*Advancement of Learning*).

"And as it were with a *net* made to just measure" (*Advancement of Learning*).

"Sacrifices to their *nets* and *snares*" (*Advancement of Learning*).

"*Snare* the understanding" (*Advancement of Learning*).

And those fishing days on the Avon :—

"*Fish* in droumy waters" (*Advancement of Learning*).

"He might *fish* the better" (*Henry VII.*).

"Casting the *net*, not out of St. Peter's" (*Henry VII.*).

#### DANCING.

And how Shaksper must have enjoyed *dancing* in his heavy shoes with one or both of the two Annes :—

"It is one method to practice *swimming* with *bladders*, and another to practice *dancing* with *heavy shoes*" (*Advancement of Learning*).

Is it possible that Bacon ever danced with heavy shoes? Is it possible that Shaksper ever danced with queens, princes and lords and ladies, and of which sport he talks so much?

#### WOODS.

And those woods the Stratford boy loved so much! How he used them in his similes :—

"The *wood* of suspicion" (*Of Suspicion*).

"Planting of countries is like planting of *woods*" (*Plantations*).

"And be, as it were, in a *wood*" (*Ambition*).

"The king being lost in the *wood* of suspicion" (*Henry VII.*).

"Like one *lost* in a thorny *wood*."

(Now who wrote this last, Shake-speare or Shaksper?)

Indeed, it is true that—



"He is a better woodman than thou takest him for"  
(*Measure for Measure* IV. iii.).

And if this is not believed, examine Bacon's similes and imagery drawn from trees!

Unquestionably, the list I have given you can be much enlarged. How foolish is the argument! Bacon knew more about Nature in a minute than Shaksper ever dreamed of. In the dramas and the poems he revelled in nature *descriptions* as well as in imagery derived from that source; in his prose philosophy he does not pretend to give us *descriptions* of natural objects and country scenes and incidents, but uses them chiefly for metaphors. Assume that Bacon was the author of the Shake-speare writings, and what right has anyone to demand or expect that he would duplicate the imagery used there in his philosophical and scientific works? Yet he does that to a very remarkable degree, especially in his early writings. But if he had not done so, no legitimate argument in favour of the Stratford man could be drawn from that fact. How weak is that argument in relation to field and forest sports! To my mind it seems plain that Bacon was so possessed with the poetic cast of thought that he overloads his philosophical writings with his profusion of imagery. He cannot escape it. He may deny himself for a time, but the first thing you know he is "at it again."

But the man that advances the argument that because Bacon uses less imagery derived from country sports and pastimes than Shake-speare does because Shaksper was a country, and Bacon a city man, and therefore not the author of the Shake-speare writings, must face the converse of the proposition, and this is where the Stratford man disappears from view. What had been Shaksper's connection with music? Where did he study medicine? When did he ever study statecraft? Where did he associate with nobility? When was he

ever in France where he had access to original historical data? When was he a student in philology? Whenever did he conclude to become a profound philosopher? When did he delve into mythology? When these questions are satisfactorily answered it will be time to spring the puerile argument that Bacon knew nothing of country sports. If Shaksper ever knew anything about anything it must have been the stage, and yet Bacon, the recluse, lawyer, statesman and dry philosopher, nowhere more copiously uses imagery than in that drawn from stagecraft. Is that not exceedingly strange? And so on almost *ad infinitum*.

Is not all this sufficient to answer Mr. Madden? It would appear that he wrote his book without attempting to confirm his impression that Bacon did not prolifically use imagery drawn from field and forest sports. The truth of it is that many of Shakespeare's supposedly original instances of imagery, taken from his personal country scenes and experiences, are cribbed bodily from ancient poets. The significance lies in the identity between Bacon and Shakes-speare of the *uncommon metaphors*, and out-of-the-way forms of speech, and the same predilection to certain mental traits.

F. C. HUNT.

## JOHN STURM OF STRASBURG

(BORN 1507, DIED 1589).

NO biography of Francis Bacon could be complete without some reference to John Sturm. Under the care of Sir Nicholas Bacon and Anne, *née* Cook, his wife, the precocious boy received, as I think, other than their tuition. Roger Ascham, Queen Elizabeth's Greek tutor from her accession, published a book on the education of the young when Francis was nine years old. There can be little doubt that his parents would have been the first people to consult with Ascham on their son's education, for he was the close friend of Anthony Cook and of Lady Bacon's father; he was attached to the Court, and had been Professor of Oratory at Cambridge. There, as we hear, he had received any amount of public applause.

What has this to do with Sturm of Strasburg? Much; not only was Sturm dear to Ascham, but he was also the warm, personal friend of Anthony Cook.

A prisoner in the Tower, Mary Tudor and Gardiner, both attached to Cook, allowed him to take flight for Strasburg, where for a time he lived in close friendship with Sturm.

A scholar of Wittenburg, Sturm established in the quaint old town of Strasburg a Gymnasium on new lines, of which he became Rector in 1538. This excellent school developed in 1566 into an Academy renowned throughout Europe. It drew scholars from foreign countries, many from England.

John Sturm cherished a profound veneration, we are told by his biographer, A. G. Strobel,\* for Queen Elizabeth.

The political leader of the Protestant cause in Francis

\* *Histoire du Gymnase Protestant (Strasburg, 1838).*



I's. reign, that monarch desired him to interview Henry VIII., which no doubt he did.

His interest and love for England never flagged. He dedicated a preface in one of his works to the Princess Elizabeth;\* another to Anthony Cook, tutor, as we know, to the Princess and Edward VI. The relations between Sturm and all Protestant princes were important. He met envoys from Queen Elizabeth in Frankfort to discuss how the Huguenot cause might be aided. When he was in doubt whether or no to continue his scholastic work he sought Queen Elizabeth's advice. He seems to have been a generous and hospitable friend to political agents and strangers, and Sir Philip Sydney was one of his faithful friends. The champion of liberal thought, he was, as a Polish Count, a student in his college, enthusiastically said, a man that "France contemplated, that Italy admired, that England, Scotland, Danemark, Hungary, and Bohemia surround with respect and affection." "Ask the young men of foreign nations," he adds, "why they undertake the fatigue of a long voyage which they would never have dreamt of, they will answer, To see Sturm and to follow his course of study. . . . Hero of the golden age, and of the renascent Church, the virtues of this noble old man are worthy of our veneration and our gratitude." Sturm was offered a Chair at Heidelberg in 1583, but his infirmities prevented his accepting this honour. At his death a volume of verses, dedicated to Queen Elizabeth, "*his constant protectrice,*" appeared to his memory."†

In 1570 Sturm wrote to the Landgrave of Cassel that he had imagined a political and economic system for England to put her out of danger of all aggression and of outer and civil sedition. His serene and vigorous spirit seemed unquenchable. He addressed to Henry

\* 1550.      † 1590.

III. "*une réquete*" and carried on an active correspondence with Spain, Italy, Germany, and last but not least with England, with Leicester, through Sir John Wolley, with Queen Elizabeth by Roger Ascham, with Paget, Burleigh, Walsingham, John Hales and Anthony Cook. In 1569 he recommended *Cassiodoro*, the translator of the Bible in Spanish, to Queen Elizabeth. His enthusiasm for the Queen was so great that it was his wish to end his days in England near her; this wish was reciprocated by Elizabeth. In 1568 she sent him a subsidy for the French Protestants of 20,000 pounds sterling. Sturm was in receipt of a pension from Elizabeth to the day of his death.

Like Francis Bacon he was sincerely attached to the reform of the Churches, but he eagerly sought, notwithstanding, their reconciliation. He spared no effort to restore the unity of Christendom. Intolerance was hateful to him, and the defence of truth was the central spring of his useful life. His aim in education was to teach his scholars to live, think and speak well. And the means he employed were religion, logic, and literary study. His system included, besides a deep study of Latin and Greek, the art of expression, the power to convey thought by an interesting and agreeable speech and manner. He directed the mind and will to God, and strongly advocated the study and knowledge and understanding of our most holy faith.\*

In the State Calendar in the Reference Library, British Museum, is a letter from John Sturm at Strasburg, to Burleigh, December, 1577, the year that Francis Bacon went abroad with Sir Amyas Paulet. It says:—

"A son of the Lord Keeper is with us, his good manners, modesty, and conversation please me so much

\* *La Vie et les Travaux de Jean Sturm, par Charles Schmidt, Strasburg, 1855.*

that I am sorry I cannot be as much use to him as his goodness deserves."

Let us consider. Who was this son? Sturm goes on to say "He is named Edward." In Dr. Thomas Birch's *Memoirs of Queen Elizabeth*, he mentions a paper of Anthony Bacon's in which appears the name of *Edward Burnham*, praised by Walsingham for his successful conduct of secret embassages in Italy, Spain and elsewhere.

The connection of the names Edward Burnham and Anthony Bacon makes us ask, Was this the *soubriquet* adopted by Francis when on the secret embassy which history tells us he undertook for the Queen at this time?

Burn Ham is not a far-fetched synonym for Bacon! And if Francis was to be equipped for a delicate Protestant mission to foreign potentates on behalf of the Queen and her Ministers (Walsingham was famed for his clever choice of intelligencers), what better visit could he have paid first for his own and his country's benefit than to that Prince of Diplomats and Prince of Pedagogues, Johannes Sturm?

A boy among boys his presence at Strasburg Academy would have aroused no suspicions, though his admission under a name other than his own would no doubt have been thought expedient.

Sir Nicholas Bacon had an elder son Edward, at this time, as I believe, a married man, hardly to be described as Sturm describes his visitor: "Manners, goodness and modesty smacks of the boy rather than of the man;" particularly from the pen of a Schoolmaster.

As to the choice of the name Edward, the Queen's pet name for Francis was "my little Lord Keeper;" and "Edward," Camden takes care to tell us, means "Happy Keeper."

"Did Francis ever allude to Sturm in his works so as



to lead us to imagine he may have known him personally? Yes. "Then did Sturmius spend such infinite and curious pains upon Cicero the Orator, and Hermoginus the Rhetorician, besides his own book of periods, and imitation and the like." (*Advancement of Learning*, p. 41). When we know what a Master of Rhetoric Francis Bacon was may we not ask, Did these two sympathetic souls, master and scholar, wander in the fields in and about the quaint old Burgher Town among the flowers they both so much loved? We learn that Sturm, a lover of gardens, was also a profound and ardent believer in the stage as a means of education, and that he presented every month a Comedy of Plautus before his scholars, assisted by some of them, trained in the divine art by himself.

There seems no end to the bonds of sympathy linking these ardent educationalists together. Sturm wrote yet again to Burleigh in February, 1578.

"I have written a true report of his (the Lord Keeper's) son's goodness."

ALICIA A. LEITH.

---

## MASKS OR FACES.

A WRITER in the *Contemporary* for February, 1909, reaffirms (what is already accepted) that Pierre de Ronsard, who flourished 1525—85, and his school did for the French language much the same type of service that the Elizabethan poets did for our own tongue. Substitute for the term "Elizabethan poets" the words "Bacon and his school," and we shall be nearer to accurate statement.

As usual when a man wishes to establish a new industry amongst an untrained community he has to do most of the work and all the preliminary teaching him-

self. When Francis, in England, had taken "all knowledge for his province," he commenced, like Ronsard, by improving the language of his compatriots, so as to provide a suitable medium for thought. Most of the earlier writings published with that end in view came necessarily from his pen alone.

After an interval of twenty to thirty years, when he had trained his assistants, he could restrict his own output and confine himself mostly to supervision.

For reasons which to himself seemed sufficient he preferred to conceal his authorship and publish his writings under vizards. Unless this were so the scholarship ordinarily attainable at the universities and schools could never have been of the indifferent quality testified to by the writers quoted in Mr. Bayley's book, "The Shakespeare Symphony."

According to those writers the colleges at Oxford and Cambridge in Elizabethan times were little better than endowed elementary boarding schools. To them large numbers of poor youths were sent to take advantage of the free meals, lodgings, and lectures provided out of the college revenues. Some hoped to become clergymen, tutors, or schoolmasters; others to obtain positions at the colleges, but the majority necessarily drifted to London and the larger towns to take up any occupation for which an elementary education might qualify them. The bestowal by the university of the M.A. degree seems to have been largely a mere form, coincident with the expiration of the period during which the plebian had been allowed to quarter himself on the college endowments. Its intrinsic value as an indication of scholarship may be judged by the fact that Robert Earl of Essex was given his M.A. degree at the ripe age of fourteen! The state of education in the sparsely-scattered schools was of course worse.

When Francis Bacon returned from France in 1579,

a period of great literary and dramatic activity, as part of a movement for the reform of English drama and poetry, set in. It is agreed on all hands that his scholarship was of the widest, his learning the most profound, and that he had all the facility which foreign travel long extended can give. Did he compass, devise, contrive and control this great output of literature and drama?

Or was it mostly the more or less syndicated work of six players, two clerks, and two obscurities? Surely the authorities quoted by Mr. Bayley must have been mistaken? Gosson, B.A., was a prodigy of learning. So were Peele, M.A., Lyly, M.A., Marlowe, M.A., Nash, B.A., and Greene, M.A. So was Spenser, M.A. Equally so was Kyd, of Merchant Taylors' School. But the greatest prodigy of all seems to have been the play-actor Shakspeare, who, like Kyd, had no university education. The writings of *the ascribed authors*, namely, the six play-actors whose literary accomplishments so far outshone their histrionic efforts, the two clerks, Spenser and Kyd, and the two obscurities, "Lyly" and "Watson," show that the author possessed a first-class knowledge of French; seven that the author had travelled abroad; seven that the author could quote or write Italian, and three that he could quote Spanish. With the exception of "Watson," under whose name no plays were published, each ascribed author was an expert dramatist. There is no evidence that either Peele, Lyly, Greene, Marlowe, Nash, Kyd, Spenser, or Shakspeare were ever trained as lawyers, yet each of them used law terms and legal phraseology with the accuracy of a highly educated lawyer. Singularly, on the other hand, the supposed author, "Watson," who on the title-page of a book printed under that name in 1592 actually described himself as a student of law in London, does not appear to use legal phraseology!



The later publications show a more profound knowledge of law than the earlier ones.

Passing next to the scholarship displayed in the writings, it is significant to notice what ample learning each ascribed author possessed. Gosson, B.A., at the age of twenty-one, became a player. He blossomed as "author" three years later. At the age of twenty-seven he became a clergyman, the Queen presenting him with a living, and died at the age of sixty-nine without writing anything more or making any claim to authorship. Yet if he wrote the works which stand to his name his qualifications for continuing as author were exceptional.

The writings under his name give proof of acquaintance with the works of Pliny, Virgil, Ovid, Plato, Cicero, Plutarch, Aristotle, Homer, Pindar, Lucan, Ennius, Hesiod, Æsop, Sallurst, Xenophon, Cæsar, Dionysius, as well as Euripides, Seneca, Plautus, Menander, David and Solomon.

The publications under the name "Lyly" also show familiarity with Pliny, Virgil, Ovid, Cicero, Plato, Homer, Aristotle, Cæsar, and Plutarch, and with Erasmus, Musæus, Guevara and Chaucer. Also like "Gosson" familiarity with the sacred books of David and Solomon.

The writings published under the name "Watson" indicate that their author, in addition to Pliny, Virgil, Ovid, Homer, Cicero, Aristotle, Musæus and Chaucer, also knew Theocritus, Martial, Horace, Flaccus, Coluthus, Mantuanus, Propertius, Sophocles, Lucan and Apollonius. For the purpose of equipping himself as a writer of Sonnets the author had moreover (in or before the year 1582) made special study of the poets Ronsard, Forcadel, Petrarch, Serafina, Tasso, Ariosto, Firenzuola, Parabosco, Strozza, Poliziano and Sylvius.

The "Spenser" writings give evidence of wide

scholarship. The extent of this does not appear to have been examined with anything like thoroughness. Indications have, however, been pointed out showing that "the author" was easily familiar with the works of Virgil, Plato, Æsop, Dion, Plutarch, Horace, Mantuanus, Catullus, of Chaucer, Lydgate and Gower, of Buchanan and Holinshed, as well as of Ronsard, Desportes, Marot, Du Bartas, Du Bellay, Petrarch, Dante, Ariosto, Ficino, Boccaccio and Sanazzaro.

In the "Greene" works the range of scholarship is again remarkable. The writer knew his Virgil, Plato, Ovid, Cicero, Juvenal and Æsop as well as his Erasmus. Chaucer, Gower and Solomon were amongst his great exemplars. Of Italian and Spanish writers he is found to be familiar with Dante, Ariosto, Boccaccio and Sanazzaro, and with Montemayor, Guazza, Castiglione and Macchiavelli.

The "Peele" writings show acquaintance with Virgil, Ovid, Pliny, Horace, Juvenal, Cicero and Plautus, with Ariosto and Du Bartas, and with Chaucer, Gower and Holinshed. What are known as the "Marlowe" writings, although the ascriptions are all posthumous, reveal knowledge of the works of Virgil, Ovid, Aristotle, Lucan, Musæus, Xenophon, Catullus, Euripides, and Herodotus, as well as with the contemporaries—Ramus, Holinshed and Macchiavelli.

The "Kyd" writings, also posthumously ascribed, show acquaintance with Virgil, Ovid, Plato, Cicero, Catullus, Lucan, Æsop, Claudian, Statius, Terence and Seneca, as well as with Petrarch, Tasso and Macchiavelli.

The "Nash" writings, although many of them are satirical pamphlets, indicate great scholarship. The author was familiar with Virgil, Ovid, Pliny, Cicero, Aristotle, Æsop, Theocritus, Lucan, Lucian, Plutarch, Musæus, Strabo, Homer and Hesiod. He knew his

Erasmus, Melancthon, Plautine and Sadolet, his Tasso, Celiano, Ariosto, and Petrarch, his Chaucer, Lydgate and Gower, his David and Solomon. He also knew the contemporary Aretine, Ramus and Macchiavelli.

The "Shakespeare" writings have been more carefully examined on the question of scholarship. The author, whoever he was, had knowledge of Virgil, Ovid, Pliny, Plato, Homer, Cicero, Plutarch, Juvenal, Horace, Livy, Catullus, Cæsar, Aristotle, Tacitus, Lucian, Tibullus, Hesiod, Herodotus, Mantuanus, Anacreon, Euripides, Sophocles, Musæus, Aristophanes, Terence, Plautus, Seneca and other classical writers. He was influenced by the writings of Chaucer, Gower and Lydgate, by Erasmus, Holinshed, and Buchanan, by Bandello, Rabelais, Ariosto, Cinthio, Ramus, Montemayor, Bruno and Macchiavelli. According to the researches of the late Mr. W. Theobald, M.A., even the above is very much short of a complete list.

The inferences for concluding that Gosson, Lyly, Watson, Spenser, Peele, Marlowe, Greene, Kyd, Nash, and Shakspeare were merely (to use the words ascribed to Gosson in 1579) "vizards that poets mask in" are many. Gosson was a player at the age of twenty-one, a parson at twenty-seven. Greene was first a Chapel Royal boy player, next a student, then a parson, then a man player and then a parson again. "Watson" and "Lyly" were mere pen-names. Peele was a player and died broken by poverty and disease. Marlowe was a player—had some employment as a copyist and died in a pothouse brawl. Spenser had employment as a clerk and copyist in Ireland, and died in destitution within three months from his return to England. Kyd was the son of a scrivener, was employed as copyist side by side with Marlowe and died quite young. Nash found similar employment at the age of twenty-one and died obscurely. Shakspeare was a player who,

before the wonderful plays *ascribed to him* had ceased appearing, became a maltster in his native village. Not one of these persons, except by title page ascription, can be connected with authorship.

The writings show, in almost all cases, that the author was, like Francis Bacon, a courtier, on intimate terms with other courtiers and easily familiar with the sports that courtiers then indulged in; that in addition he was a highly trained lawyer and had travelled abroad. New work respectively ascribed to Spenser, Marlowe and Shakspeare, undistinguishable in quality from other work in the respective name, was published in Bacon's lifetime, but after the ascribed author's death. Most of the writings of this group of ten ascribed authors betray Bacon's fondness for garden flowers. Most if not all of the ascribed authors were, like Bacon, inventors of new words and terms of expression. The author of practically each group shared Bacon's fluent French and Latin, and his ability to read and quote Italian and Spanish.

In each group of writings we find the author actuated by the great zeal for the reformation of English drama, poetry, and literature first shown in the Gosson writings, 1579, and many years later applied to the advancement of knowledge generally in Bacon's acknowledged works.

Bacon could write a sonnet, though he said he did not *profess* to be a poet.

He referred to himself as "a concealed" poet. Where are the concealed writings if not under these and other vizards? What were the "studies of greater delight" which, in 1580, he preferred to the study of law? What was the outcome of his association with the "waters of Parnassus" and his dedication of his time to "better purposes" than the law, about which he wrote to Essex in 1595? What were his *poor travails* (works) alluded



to in his letter to Burleigh in 1597 and his *public writings of satisfaction* referred to in his letter to the Earl of Northumberland in 1603? Where are his tales ("my own tales") to which in 1604 he alluded in his Apology concerning Essex? Bacon's notion of fame was something which should not accompany a man during his life, but arise after his death. For his name and memory he appealed in his will to the "next ages and to foreign nations." Archbishop Tenison said that Bacon also wrote that he left his name and memory to his own countrymen after some time be passed. But the "vizards" have impressed their pseudo-individuality deeply in the minds of the guileless literary workers of many years past. In the result, false deductions are fast imbedded in the mud of English biography and histories of English literature and the mud accumulates year by year.

PARKER WOODWARD.

---

## AMAZED AT "THE ELIZABETHAN MAZE."

"It is certain that either wise bearing or ignorant carriage is caught as men take diseases, one of another: therefore let men take heed of their company."

THE two great Herculean pillars of English literature are Francis Bacon and William Shakespeare. To rob either of these names of an iota of glory is an unpardonable vandalism. Are we to have a true or a false Francis Bacon? The serious student of Shakespeare has too long been hampered and swamped in the mire of forged and garbled biographies and it will take another generation at least to get rid of the invented "facts" of Collier, Cunningham, and other early Shakespearians. Let us hope that

some day a lover of truth, who is a poet and a philosopher, will be born to write for us a true life of the poet.

So far as I know, no forger like Collier has besmirched the fame of Bacon, but the name he left to the tender mercy of men's charitable speeches, to posterity, and the future ages, is now being mangled in the house of his professed friends! The dogs of Actæon, it seems to me, were kindlier to their master. Bacon, the king of the intellectual world, the son of a good, pure, high-minded mother—whom he called "a Saint of God"—these same "friends" would stain with bastardy! They would rob him of his birthright to dub him "Prince of Wales," seeming to forget that no earthly rank or title conferred upon him could add one jot to his transcendent worth. Bacon was himself alone—the greatest genius in a distinguished family, which stood for all that was best in England, and I may say America, for I look upon him as one of the founders of our great nation. His grandfather, Sir Anthony Cook, was tutor to Edward VI.; his mother (Sir Anthony Cook's second daughter) was governess to this young king, and Francis Bacon, no doubt, learned to lisp in Greek and Latin at his mother's knees. His father, Sir Nicholas Bacon, Lord Keeper to Elizabeth, was a statesman, wise, learned, and witty, and interested himself in the Grammar School of St. Albans, and there are now in the library of that school more than two hundred books, many of them with his bookplate, which belonged to the Bacon family. These books had not been catalogued when I saw them in July, 1905. In 1579 Sir Nicholas Bacon bestowed on his favourite college (Corpus Christi, or Benet's College, Cambridge) £200 towards a new chapel. After his death his widow gave to the same chapel £26 13s. 4d. to be used to erect a portico, with an inscription which gave to him the whole credit of the chapel.

Sir Anthony Cooke's wife was a daughter of Sir William Fitzwilliam, who was not afraid to stand up and befriend his master, Cardinal Wolsey, after his fall; and the University of Dublin was founded by a Fitzwilliam. Thus Bacon sprang from a race of educators and reformers both on his father's and on his mother's side. Shall we remain silent and let these “friends” of Bacon rob him of his true parents? Shall we hold our peace and see them put another woman in his pure mother's place? No! not even if that woman was the greatest of all England's queens! Nor will we see them thrust aside the honourable, learned and loving Sir Nicholas Bacon, to make Robert Dudley, Earl of Leicester, the father of Francis Bacon. Leicester, the assassinator of an innocent wife, the most skilful and secret poisoner of the age of secret murders, never begot a Bacon! Such “dangerous conceits are in their natures poisons,” and we can only pity the minds that are drugged by them. *We must meet these false theories with facts.* But the question then arises, are the minds which have invented these cipher stories capable of grasping facts? When in “The Elizabethan Maze” we find the following, it would seem hopeless:—

“Bacon was unacknowledged because base begotten son of parents of abnormal position and ability, that is to say, child of a belated and secret marriage of Queen Elizabeth and Lord Robert Dudley, afterwards Earl of Leicester.”

The writer's authority for these “facts” is an invented cipher story! And he quite ignores documentary evidence found in Bacon's will:—“For my burial, I desire it may be in St. Michael's Church, St. Albans: there was my mother buried, and it is the parish church of my mansion house of Gorhambury, and it is the only Christian Church within the Walls of old Verulam. For

my name and memory, I leave it to men's charitable speeches, to foreign nations, and the next ages."

Bacon's voice is forever preserved in these beautiful lines—it speaks to us from the grave. Let those who would invent a fictitious Bacon remember his pathetic words to King James :—"I wish, that as I am the first, so I may be the last of sacrifices in your times : and when from private appetite, it is resolved that a creature shall be sacrificed, it is easy to pick up sticks enough from any thicket whither it hath strayed, to make a fire to offer it with."

BASIL BROWN.

---

## FROM BACON'S VINEYARD.

"Who planteth a vineyard and eateth not of the fruit thereof ? Or who feedeth a flock and eateth not of the milk of the flock ?" (1 Cor. ix.).

IN Bacon's second book of the *Novum Organum* there is the following aphorism upon *bordering instances*, in the study of the "*union of nature*," which anticipates much that Darwin and Alfred Russel Wallace have written upon species and their relationship to other species (supposed before to be fixed, immutable, and completely separable from each other) :—

"Among prerogative instances I will put in the ninth place *bordering instances*, which I also call *participles*. They are those which exhibit species of bodies that seem to be composed of two species, or to be rudiments between one species and another. These instances might with propriety be reckoned among singular or heteroclite instances, for in the whole extent of nature they are of rare and extraordinary occurrence. But nevertheless for their worth's sake they should be ranked and



treated separately, for they are of excellent use in indicating the composition and structure of things, and suggesting the causes of the number and quality of the ordinary species in the universe, *and carrying on the understanding from that which is to that which may be.*

"Examples of these are moss, which holds a place between putrescence and a plant; some comets, between stars and fiery meteors; flying fish, between birds and fish; bats between birds and quadrupeds; also the ape, between man and beast; likewise the beformed births of animals, mixed of different species and the like.

*"Simia quam similis turpissima bestia nobis."*

("Aphorism" XXX.).

This must be studied by light of the preceding aphorisms, particularly of the twenty-seventh, where Bacon distinctly states that he is seeking "*steps towards the union of nature.*" "Among prerogative instances I will put in the sixth place *instances conformable, or of analogy, which I also call parallels, or physical resemblances.* They are those which represent the *resemblances and conjugations of things.* Hence they may be called the first and lowest steps toward the union of nature ("Aphorism" XXVII., Book II. "Nov. Org.").

The Latin quotation from *Ennius* \* cited by Bacon, pointing to the extraordinary resemblance apes (most

\* Observe that in the poem by Ben Jonson, prefixed to the 1623 Folio volume of the plays, Shakespeare (after having been praised with exactly the same words Ben Jonson gives to Bacon) is compared to the playwrights *Accius* and *Ennius*, the latter of which we find Bacon quoting from. Lucretius extols *Ennius* at the beginning of his work, as his master in Latin verse. His admiration for *Ennius* and the old tragic poets *Paccuvius* and *Atlius* (or *Accius*) is fully expressed. These three are cited together by Ben Jonson in the poem of the Folio Plays 1623, and connoted with Shakespeare's supposed genius. Cicero also held *Ennius* in "*an intense esteem*" ("Monro's Lucretius," I. p. 318).

evil or vilest of beasts) bear to man, finds its complete parallel portrait in the play of *Measure for Measure*, where the ape is presented as a caricature of the natural man, whose chief characteristic is the outward or "glassy essence" of the "vanity of the creature," who, as Saint James says, "is like unto a man beholding his natural face in a glass, for he beholdeth himself, and goeth his way, and straightway forgetteth what manner of man he was" (James i. 24)—meaning, I venture to think, that "he does not know himself" who only recognises the natural, or outward self, constituting appearance, only. (Bacon quotes the above passage from Saint James in his two books of the "Advancement of Learning," also "Essay on Friendship.")

"But man, proud man,  
Dressed in a little brief authority,  
Most ignorant of what he's most assured,  
His glassy essence, like an angry ape,  
Plays such fantastic tricks before high heaven  
As make the angels weep; who, with our spleens,  
Would all themselves laugh mortal."

(*Measure for Measure*, II. ii.)

Observe that this speech is directed by Isabel at Angelo, who, as his name implies, is supposed to bear *impressed upon him the divine image*, and is accountable for a right use of the talents intrusted to him. The Duke observes to Angelo:—

*Duke*.—Heaven doth with us as we with torches do,  
Not light them for ourselves; for if our virtues  
Did not go forth of us, 'twere all alike  
As if we had them not.

*Angelo*.—Now, good my lord,  
Let there be some more test made of my metal  
Before so noble and so great a figure be stamped  
upon it.\* (*Measure for Measure*, I. i.)

\* "They have in England  
A coin that bears the figure of an angel,

Observe, in passing by, that the image of the *Torch being handed on* (to illustrate the tradition or handing on of knowledge, or talents) is the double of Bacon's image, *Tradition of the Lamp, or the handing on of the torch to posterity*, one of Bacon's deficiencies of his "New World of Sciences."

But with regard to Angelo, the best commentary on all we have been saying upon *the ape and the divine in man*, is furnished by Hamlet, who exclaims: "What a piece of work is a man! How noble in reason! How infinite in faculty! In form and moving how express and admirable! *In action how like an angel. In apprehension how like a God! The beauty of the world! The paragon of animals! And yet to me, what is this quintessence of dust?*" (*Hamlet*, II. ii.)

In Bacon's second book of the "Advancement of Learning," describing the soul, he says, "The soul, on the other side, is the simplest of substances, as is well expressed:—

Purumque reliquit

Æthereum sensum atque aurā simplicis ignem.

"So that it is no marvel though the soul so placed, enjoy no rest, if that principle be true, that *Motus rerum est rapidus extra locum placidus in loco.*"

*Stamp'd in gold, but that's insculp'd upon."*

(*Merchant of Venice*, II. vii. 56.)

This *Signatura Rerum*, or signature of things, representing Creation by the image of the seal and the clay (or wax) was a notable doctrine of the Rosicrucians, and is abundantly made use of by Bacon for the same purpose. For example, Bacon observes: "There is a great difference between the idols of the human mind and the ideas of the Divine. That is to say, between certain empty dogmas and the true signatures and marks set upon the works of creation as they are found in nature" (see "Aphorism," 23, Book I. "Nov. Org.")

"For all things are marked and stamped with this triple character of the power of God, the difference of nature and the use of man" (Book II. "Advancement of Learning").

In Bacon's *Dialogue of a Holy War* is to be found just the same philosophical descriptions of the soul as suggested by Hamlet's speech: "*Pollio. Video quatuor hic presentes, qui mundum egregium, arbitror, constituere possint: tantum enim ab invicem discrepatis, quantum quatuor elementa, et nihilo secius concordēs estis. Quantum vero ad Eupolidem \* quia moderatus est et placidus, illum loco quintæ essentia ponere libet*" ("Mallet's Edition of Bacon's Works," Vol. V.).

That is to say: "I see four (persons) here present, who, I think, can represent (or constitute), the great world, inasmuch as ye differ as much among yourselves as the four elements, and in nothing less is there agreement among you. *But as to Eupolis, because he is moderate and placid (or quiet), he may be allowed the place of the Quintessence.*"

Observe that in both instances the word *placidus* is employed to describe both the soul and the Quintessence.

"The ancient Greeks said there are four elements, or forms, in which matter can exist. *Fire*, or the imponderable form; *Air*, or the gaseous form; *Water*, or the liquid; and *Earth* as the solid form. The Pythagoreans added a fifth, what they called ether, more subtle and pure than fire and possessed of an orbicular motion. This element which flew upwards at creation,

° Eupolis was the name of a comic poet, whom Horace mentions:—

Eupolis, atque Cratinus, Aristophanesque.

Eupolis was the son of Sosipolis, an Athenian, and belonged to the school of the old comedy. In Book II., Aphorism XVI., of the *Novum Organum*, Bacon writes of the mind, "We must make therefore a complete solution and separation of nature, not indeed by fire, but by the mind, *which is a kind of divine fire.*" Compare Sonnets, "Till my bad angel fire my good one out" (Sonnet 144).

and out of which the stars were made, was called the fifth essence—*quintessence*, and therefore means the most subtle extract of a body that can be procured" (Brewer, "Dictionary of Myth and Fable").

In *Twelfth Night* we find this:—"Does not our life consist of the four elements?" (II. iii. 10).

Aristotle declared:—"That there is some essence of body *different from those of the four elements, more divine than those, and superior to them.*" ("De Cælo,"\* I. i. See Whewell's "Hist. of Inductive Sciences," Vol. I. p. 41).

Plotinus observes:—"To the intelligible world, man's mind ascends by a triple road, which Plotinus figuratively calls that of the musician, the lover, and the philosopher. The activity of the human soul is identified by analogy with the motion of the heavens" (see 2nd "Ennead" II. 2).

Bacon writes:—"But to the purpose: this variable composition of man's body hath made it as an instrument easy to distemper; and therefore *the poets did well to conjoin music and medicine in Apollo*, because the office of medicine is but to tune this curious harp of man's body and to reduce it to harmony" (2nd Book *Advancement of Learning*).

Bacon, speaking of the soul, says:—"For as the substance of the soul in the creation was not extracted out of the mass of heaven and earth by the benediction of a *producat*, but was immediately inspired from God, so it is not possible that it should be (otherwise than by accident) subject to the laws of heaven and earth, which are the subject of philosophy" (2nd Book *Advancement of Learning*, p. 127, XI.).

In Bacon's "Colors of Good and Evil" we find a sophism propounded on the following text:—

Quod quis culpa sua contraxit, majus malum, quod

\**Cleopatra*.—I am fire and air, my other elements I give to baser life (*Ant. and Cleop.*, Act V. ii. 292).



ab externis imponitur, minus malum" (Sophisma VIII.)—viz., "That those evils which we bring upon ourselves are of a greater evil. Those evils imposed upon us from the outside (or not by ourselves) are of a lesser evil."

Bacon then re-argues and explains the sophism, as follows:—"Hujus rei causa est, quod morsus conscientiae adversa conduplicet. Contra, conscius sibi esse, quod culpa quis vacet, magnum præbet in calamitate solatium. Itaque poëtæ ea pathemata maxime exaggerant, tanquam desperationi propria ubi quis seipsum accuset, et discruciet:—

*"Seque unum clamat causamque caputque malorum."*  
Contra, calamitates virorum insignium elevat et diluit, innocentiae et meriti conscientia. Porro cum malum ab aliis intentetur, habet quivis, quod libere conqueri possit, unde dolores sui exhalent, neque cor suffocent. Etenim iis quæ ab injuria hominum profecta sunt indignari solemus, aut ultionem meditari, aut denique Nemesin Divinam vel implorare, vel expectare: quinetiam, si a Fortuna ipsa inflectum quid sit, tamen datur quædam cum satis expostulatis:—

*Atque Deos, atque Astra vocat crudelia mater.*

(Liber VI. "Augmentis," Sophisma VIII.).

This, in English, is as follows:—

"The reason of this is, that gnawing of conscience doubles our trouble. On the other hand, the consciousness of blamelessness, provides great solace in calamity. And therefore poets greatly magnify those sufferings, as if nearer to despair where anyone accuses and tortures himself, and reproaches himself as the only (and sole) cause, and head of the evils."

Compare *Othello's* desperation at his self-inflicted torture:—

"Whip me, ye devils  
From the possession of this heavenly sight !  
Blow me about in winds ! Roast me in sulphur,  
Wash me in steep down gulfs of liquid fire."  
(Act V. ii.)

There is a passage in the play of Hamlet which singularly illustrates and parallels this of Bacon's, when Hamlet coming forward discovers Lærtès in the newly made grave of Ophelia, and exclaims:—

"What is he whose grief  
Bears such an emphasis ? Whose phrase of sorrow  
Conjures the wandering stars, and makes them stand  
Like wonder wounded hearers ? This is I, Hamlet  
The Dane ! (*Leaps into the grave*)."  
(Act V., sc. i.)

Observe, that the two griefs of Lærtès and Hamlet for the death of Ophelia, answer very closely to the two categories of Bacon's text, *i.e.*, the one *not self-inflicted*, the other *self-inflicted*, for, as Hamlet's mother exclaims to him,—“Oh, what a rash and bloody deed is this ! ”

Hamlet's soliloquy immediately after the departure of the ghost of his father, and the recital of his fate whilst on earth, is strongly in line with Bacon's quotation, especially the *calling the stars cruel* (*Atque Deos, atque astra vocat crudelia mater*).

"O all you host of heaven ! O earth ! What else ?  
And shall I couple hell ? O fie !  
Hold, hold, my heart ! ”  
(Act I. sc. v.)

Bacon's text is exactly *doubled*, or repeated by Patroclus, when he tells Achilles:—“*Those wounds heal ill that men do give themselves.*” (*Troilus and Cressida*, Act III. sc. iii.)

Naunton, in his *Fragmenta Regalia*, describes Francis Bacon in these words:—“Those that lived in his age,

and from whence I have taken this little model of him, give him a lively character, and they *decipher* him to be another *Solon*, and the *Sinon* of those times, such a one as *Ædipus* was in dissolving of riddles."

Sinon represents the very spirit of dissimulation and artifice—that is to say, of *concealment*, for it was by the happy device of the hollow horse introduced into Troy that the city fell. There is a portrait of this character given in the poem of *Lucrece* :—

" In him the painter labour'd with his skill  
To hide deceit and give the harmless show." (1506).

Carlyle observes: " It has been said that, in the construction of Shakespeare's Dramas, there is, apart from all other 'faculties' as they are called, an *understanding* manifested, equal to that in Bacon's *Novum Organum*. That is true, and it is not a truth that strikes everyone.' "

Perhaps this *understanding* does really lie concealed behind the Dramas, even as *Sinon* was concealed within the womb of the horse, waiting to come forth, with Time?

" To unmask falsehood, and bring truth to light.  
To eat up error by opinion bred." (Lucrece).

Bacon, in his first book of the "Advancement of Learning," observes: "*That knowledge is the double of that which is* ; " an observation made with the profound purpose of providing a hint of the character of this particular Baconian writing in its relationship to something else. It is in *Job* we find the original source of this idea :—*Zophar*, answering *Job*, exclaims, " And that He would show the secrets of wisdom, that they are the double of that which is " (*Job* xi. 6).

But these *secrets of wisdom*, constituting Bacon's *Invisible Globe*, and borrowed as to this title from (probably) the *Theatrum Orbis* of *Abraham Ortelius*,

published in 1595, are not an open day-light that anyone can run and read.\*

It is as well to note that the title page engraving of the first English edition of the *De Augmentis Scientiarum* (published in 1640), consists of a *curtain*, stretched between two plinths, which are on each side of the engraving, and upon this curtain is written the title of the work—"Advancement of Learning." I have very little doubt this idea is borrowed from the Psalms of King David, where he exclaims:—

"Thou deckest Thyself with light as it were with a garment, and spreadeth out the heaven like a *curtain*. Who layeth the beams of His chambers in the waters, and walketh upon the wings of the wind" (Psalm civ. 2, 3).

This theory of mine will find confirmation in the title page engravings of the "*Sylva Sylvarum*," which although devoid of the curtain, are eminently *creative* pictures borrowed from Genesis, with the Creative Light and sea behind the two pillars.

In conformity with this hint of the occult nature of Bacon's Intellectual Globe (for the "*De Augmentis*" is

\* There are four medallions, one at each corner of the map of the world, *i.e.*, the *Theatre of the Globe*, published by Ortelius in 1570, and again 1595, and in 1603. Only one concerns us. It is borrowed from Seneca:—"Utinam quemadmodum universa mundi facies in conspectum veni, ita philosophia tota nobis posset occurrere" (Seneca).—(A. Ortelii, Antwerpia, 1595). The translation of this is:—"Would that the whole of philosophy might occur, or be presented to us after the fashion that a map and the entire face of the world comes before our sight."

Ortelius, I believe, inspired Bacon to copy this idea, and to imitate in his Intellectual Globe a map of the sciences. Perhaps, too, he was thinking of another *Theatrum Orbis* on the bankside of the Thames, near Blackfriars, to wit the *Globe Theatre*, where the plays attributed to Shakespeare were being acted. In Captain Scott's "*Voyage of Discovery*," 1907, there is a photographic reproduction of this map of Ortelius.

but an augmentation of Bacon's earlier sketches :— *Thema Cæli, Intellectual Globe of 1612, and Two Books of the Advancement of Learning, 1605*), is this passage :— “ And therefore it was most aptly said by one of Plato's school, ‘ That the *sense of man* carried a resemblance with the sun, which, as we see, openeth and revealeth all the *terrestrial globe* ; but then again it obscureth and concealeth the stars and *celestial globe* ; so doth the *sense* discover natural things, but it *darkeneth and shutteth up divine*, and hence it is true that it hath proceeded that divers great learned men have been heretical, whilst they sought to fly up to the secrets of the Deity *by the waxen wings of the senses* ’ ” (First Book “ *Advancement of Learning* ”).

Bacon proceeds to maintain that “ God worketh nothing in nature but by *second causes*,” and that “ *second causes, which are next unto the senses*,” induce oblivion of the highest cause.

Again, “ The Idols of the Tribe have their foundation in human nature itself, and in the tribe or race of men. *For it is a false assertion that the sense of man is the measure of things* ” (Bk. I., Aph. 4I, *Novum Organum*).

And yet it is just with this ordinary common-sense that the problem of the plays and their authorship is approached. These critics forget that the poet is a Creator, a God—Ποιητής—a Maker, and as Bacon says in the *Novum Organum*, “ Man is sometimes a God to man.”

The *Novum Organum* is full of cautions and re-apprehensions against trusting too much to *common-sense* in the investigation of the deep things of nature. And in *Love's Labour Lost* is the same inculcation :—

*Biron*.—What is the end of study ? let me know.

*King*.—Why, that to know, which else we should not know.

*Biron*.—Things hid and barred, you mean, from common sense ?

*King*.—Ay, that is study's Godlike recompense. (Act I. i.)

The attempt to solve the problem of the plays from



the outside side only, by means of common-sense, is preposterous, because we have countless hints we are dealing with a divine mind as deep as nature herself. For example, the moral of the three caskets of gold, silver and lead, in the *Merchant of Venice*, is pregnant with the deepest possible suggestion of an inward, concealed and least-expected revelation. It would seem to say, as if borrowed from Proverbs, "Receive my instruction and not silver; and knowledge rather than choice gold" (Proverbs xiii. 10, etc.).

"The subtlety of nature is greater many times over than the subtlety of the senses and understanding; so that all those specious meditations, speculations, and glosses in which men indulge are quite from the purpose (literally are a thing insane), *only there is no one to observe it*" (Aphorism X., Book I., *Novum Organum*). This applies not only to nature but equally to the plays which were, I suggest, created not only to exemplify this subtlety of nature, but to furnish a perfect example of Bacon's Inductive system. Bacon again observes: "But by far the greatest hindrance and aberration of the human understanding *proceeds from the dulness, incompetency and deception of the senses*" (Book I., Aphorism 50, *Novum Organum*).

We seem to hear him exclaiming, with his favourite Lucretius, "O miseras hominum mentes, O peccata cæca!" as if Bacon himself were looking down, like a god, from the height of his cliff, upon the errors and wanderings of men in the vale below, as out of a serenely situated temple of wisdom, placed above tempests.

"Sed nil dulcius est, bene quam munita tenere  
edita doctrina sapientum templa serena  
despicere unde queas alios passimque videre  
Errare atque viam palantis quærere vitæ."

Bacon, in his second book of the two books of the *Advancement of Learning*, writes: "And although men

should refrain themselves from injury and evil arts, yet this incessant and Sabbathless pursuit of a man's fortune leaveth not tribute which we owe to God of our time ; *Who (we see) demandeth a tenth\* of our substance, and a seventh, which is more strict of our time. And it is to small purpose to have an erected face towards heaven, and a perpetual grovelling spirit upon earth, eating dust as doth the serpent : Atque affigit humo divinæ particulam auræ*" (p. 216, Frowde's edition).

This passage finds a parallel in Hamlet's soliloquies upon the nature of man and of his soul, seeming singularly in his inspired moments to be, as Plato would put it, "looking upwards to heaven," and at another time to equally feel his human nature, and mortality, by the picture of a man crawling upon the ground. Here is the portrait of a man erect with his face towards heaven, looking upwards :—

*Hamlet*.—This most excellent canopy, the air, look you, this brave, overhanging firmament, *this majestical roof fretted with golden fire*, why it appears to me no other than a pestilent congregation of vapours ! (Act II. ii).

And next compare Hamlet accusing himself of his baseness :—"I am myself indifferent honest ; but yet I could accuse me of such things that it were better my mother had not borne me. I am very proud, revengeful, ambitious, with more offences at my beck than I have thoughts to put them in, imagination to give them

\* In the thirty-eighth Sonnet, cited in my last article for January, there is an allusion to the tenth Muse. Compare :—

Or ten times happier, be it ten for one ;  
Ten times thyself were happier than thou art,  
If ten of thine ten times refigured thee ! (Sonnet VI).

This strangely resembles Bacon's tithe, or tenth, as if cubically multiplied, to represent depth and interest too.

shape, or time to act them in. What should such fellow as I do *crawling between earth and heaven*? We are arrant knaves all, believe none of us" (Act III. i.). And then the exclamation, already quoted, which seems to sum up Bacon's "particle of divine air affixed to the dust" (*atque affigit humo divinæ particulam auræ*), i.e., "And yet to me what is this quintessence of dust?"

Bacon:—"And therefore Velleius, the epicurean, needed not to have asked why God should have adorned the heavens with stars, as if he had been an *Ædilis*—one that should have set forth some magnificent shows or plays. For if that Great Work Master had been of an human disposition, he would have cast the stars into some pleasant and beautiful works and orders, *like the frets in the roofs of houses*" ("Advance-ment of Learning," Book II., p. 143, Frowde's Oxford University Press edition). (See Sonnet XV.).

W. F. C. WIGSTON.

---

## MR. G. K. CHESTERTON AND MR. H. BELLOC'S OPINIONS ON THE BACONIAN THEORY.

MR. G. K. CHESTERTON favours the readers of the *Illustrated London News* each week with a page under the heading of "Our Note Book." In those columns he recently deigned *à propos* of Mr. Greenwood's rejoinder to Canon Beeching to make a reference to what is termed Baconianism. "Hitherto," says Mr. Chesterton, "the ordinary public (to which I am proud to belong) has regarded the Bacon-Shakespeare theory as a fad; and the ordinary public has been right—as it often is. The Bacon-Shakespeare theory would still be a fad even if it should turn out to be true."

Mr. Chesterton devotes more than the half of his article to a disquisition on a definition of a "fad." He states that it has three distinctive marks: (1) Unnatural seriousness about a small matter; (2) the tendency to concentrate on a topic rather than a truth; (3) its infinite expansiveness. If these are three marks by which popular instinct detects a fad, surely the authorship of the Shakespeare poems and plays does not come under that category. It is always difficult to recognise when Mr. Chesterton is serious and when he is not, or rather whether he is ever serious, or whether the sum and substance of his creed is not to be found in the refrain of the song, "What's the good of anything? Why, nothing!"

Mr. Chesterton has a very poor opinion of the value of the works attributed to Shakespeare. He considers that a journalist without genius could have picked up all the knowledge which Shakespeare possessed. "I would," he writes, "take a very plain position. I say that not only could a genius have picked it up, but a man who was not a genius could have picked it up if he knocked about in loose literary society. I, myself, for instance, know enough to talk fairly convincingly upon twenty subjects,\* that I have never studied in any academy, the theology of the schoolmen, or the economics of the Socialists, the poetry of Heine, or the theory of Rousseau. But I am not a genius; I am a journalist. So was Shakespeare a journalist, as well as a genius; he was a Fleet Street sort of man. And when the Baconians say, 'How could he have known this or that detail in law or hunting?' I answer that it is exactly one or two details of horse-racing or gunnery that I do know. I forget where I heard them; and so did Shakespeare." After this pronouncement one can only suppose that Mr. Chesterton has yet to make the

\* The Bacon-Shakespeare theory is not one of them.

acquaintance of the Shakespeare poems and plays, or if he has already done so that he forgets where he heard them.

Holding such views Mr. Chesterton naturally regards the consideration of any problem as to the authorship of such trivial writings as the poems and plays as evidence of insanity. Here is the gem in which he expresses his belief: "The popular instinct, in short, smells insanity and error wherever there is an attitude towards some matter which evidently expects the sensational and the marvellous. And it is impossible to deny that there has been such an attitude towards the Baconian problem."

Mr. Chesterton expresses his opinion emphatically: "To anyone who has the sense of literary individuality, Bacon and Shakespeare were more unlike each other than Dickens and Matthew Arnold." Well, if any man who has lived on this earth possessed the sense of literary individuality that man was Dr. Gervinus. He was no Baconian. He wrote in 1849—before there had been any suggestion made as to the Baconian authorship of the Shakespeare poems and plays. But if Mr. Chesterton would condescend to read in the distinguished German professor's "Shakespeare Commentaries" the chapter on "His Age,"\* he would find that Dr. Gervinus was not in accord with this view. But then Dr. Gervinus had read both Shakespeare and Bacon. Mr. Chesterton commences his article by saying he had just been reading with great interest *The Shakespeare Problem Restated*. Mr. Chesterton says he has been reading the book and so he must be believed. But when he states that one of Mr. Greenwood's arguments is that Stratford was very dirty in Shakespeare's time; that it was not a meet nurse for a poetic child; that there were muck-heaps all along the street—the thought

\* New edition, revised 1877, pages 884—887.



suggests itself that he must have been thinking of something else when he read it. But this is the most charitable construction which can be put on Mr. Chesterton when one reads: "Again he has gravely to explain that Shakespeare's mother was not really a charming lady, but was often engaged in 'the homeliest of rustic employments.' As if it mattered whether she was a lady; or as if a lady might not indulge in rustic employments! Poor Mr. Greenwood's doctrine drives him on further and further against what I am sure are his real democratic instincts. He has to try and prove that there never were really any geniuses who arose out of ignorance and poverty. In short he desires, on the most exclusive social ground, to transfer Shakespeare's glory to Lord Verulam, just as, for all I know, some future critics may desire to transfer Burn's glory to Lord Eldon."

It would be difficult in as many words to represent more unfairly that which is Mr. Greenwood's contention. Mr. Chesterton however must not be taken seriously. To write thus is only the eccentricity of genius which he undoubtedly possesses.

---

It is a relief to turn to a well-reasoned article upon the subject which appeared in the *Morning Post* from the pen of Mr. Hillaire Belloc.

Mr. Belloc reads Mr. Greenwood's book, and, differing from either Canon Beeching or Mr. Chesterton, thus summarises the arguments which form the basis of the writer's contention:—"It was not Baconian: it attempted to present all the negative evidence available in proper logical form, and it weighed the types of evidence which it presented. It further insisted upon the combination of two elements in the problem, both undoubtedly present, the contemporary silence (and what flowed from it, the long time before anyone bothered to establish a life of the poet), and the incon-

gruities that do undoubtedly surround the man and the work. No great poet living in a period when poetry was at its acme of reputation, when the greatest artists throughout European civilization were treated as gods, could surely be so neglected in his personality as was Shakespeare, and while it is common enough for men obscure or poor to produce excellent lyric work, or even, under primitive conditions, good epic work, yet it is quite unparalleled that in a time of very high scholarship, full of keen critics and with men already sharply divided between the learned and unlearned, work crammed with allusions to and citations of contemporary scholarships should proceed from a man not a member of the scholars' world. To these broad reasons something sharper was added, in an appeal to mechanical proofs, and notably in an appeal to the evidence furnished by emendations of the text, made after the Shakespeare of Stratford was dead."

That is the case of *The Shakespeare Problem Restated* according to the reviewers' understanding, and it is a fair statement. He goes on to refer to Canon Beeching's reply and to Mr. Greenwood's rejoinder, of the latter saying that its value lies upon the still greater insistence on detail than was apparent in his first book; though much shorter, every point is therein emphasised and sharpened.

Mr. Belloc contends that in intellectual discussions in the past it is not the great instructed mass of men that settle such problems. It is not experts, who are always divided amongst themselves, but the reading educated public, to whom after all the appeal is made. He says:—"Whoever wrote the plays and the poems and the sonnets (and pardon me, they were all written by the same man!) was the greatest poet of England, and perhaps of the world. He is a national glory of the highest conceivable sort, and it is utterly indifferent

to his glory and to ours whether it was a particular person living in one place or another person living in another."

When the plain man has confined himself strictly to the evidence upon this one point, "Was Shakspeare the actor, who certainly existed, and of whom we know a little, the author of the plays, poems and sonnets?" Mr. Belloc considers the reply will be that the evidence against the tradition that these two men were identical is quite insufficient, and on these grounds:—(1) That the burden of proof lies always upon those who attack an established tradition; (2) that no mechanical proof has been advanced which would stand the test of close scrutiny.

The fact that certain emendations, some of them very striking, appeared in the text after Shakspeare's death, Mr. Belloc admits to be an argument, but not conclusive, because it is exceedingly limited in scope, because there is no sort of reason why a poet's corrections should not be incorporated after his death, and because the work already done unemended was taken for granted to be his upon every side. This type of reasoning, expanded a hundredfold, might in Mr. Belloc's opinion shake the plain man's present conviction, which is now as firm as ever.

There is little for the Baconian to take exception to in this line of criticism except that without examination Mr. Belloc has set aside ninety-five per cent. of the arguments and the facts; as to the remaining five per cent. they are not accurately stated. A poet's corrections may be incorporated in an edition of his poems published after his death without casting any doubt as to the corrections being his. But in the case of the Shakespeare dramas that was not all. Shakspeare died in 1616. In 1619 appeared a second edition of Part 2 of *Henry VI.* containing certain alterations from the

previous edition, but when the play appeared in 1623 in the folio edition it had a new title, 1,139 new lines added, 2,000 old ones retouched, though the version was based directly upon the 1619 edition. Exactly the same peculiarity has to be explained away with reference to the appearance in the folio of Part 3 of *Henry VI.* (3rd edition, 1619), *Merry Wives* (2nd edition, 1619), *King John* (3rd edition, 1622), *Richard III.* (5th edition, 1622), and *Othello* (1st edition, 1622).

Is it within the range of possibility that the poet would have left behind him two versions of each of these plays, in each case that appearing in the last edition being far in advance of the preceding and intermediate one, with instructions for the one to be published first, and the more perfect one some years afterwards? No; to three of these plays the emendations were made after 1619 and to three after 1622. That is the point which Mr. Belloc ignores. Then the second fallacy is that the work already done unemended was taken for granted to be his on every side. Leave out of account those concerned in the issue of the folio edition, and there is not a scrap of evidence—not any on any side, let alone “every side”—which in the slightest degree connects William Shakspeare of Stratford with the poems, the plays, or the sonnets. There has been so much ridicule cast on the investigation of this subject that the plain man has not taken the trouble to read what has been written and weigh the evidence. *The criticisms which have appeared on Mr. Greenwood's book* are causing him to investigate the evidence, and it is only necessary that he should do this to ensure that his conviction will stand as firm as Mr. Belloc suggests it stands now, but that conviction will be that Shakspeare the actor, who certainly existed and of whom we know very little (and nothing to his credit), was not the author of the plays, poems, and sonnets.

## SIR THOMAS BODLEY AND ESSEX.

SIR THOMAS BODLEY left behind him a short history of his life, which is of a very fragmentary description. It concludes with the words, "Written under my owne hand Anno 1609 December the 15." So it does not deal with the last two years of his life, as he died on the 29th of January, 1612. In 1647 it was published by the University of Oxford.

There is no mention in it of his connection with Francis Bacon, but it contains two features of interest with regard thereto. The first consists of a statement with reference to Bodley's first visit to the continent after his appointment as Proctor at Oxford. He writes: "My resolution fully taken I departed out of England, Anno 1576, and continued very neare foure yeares abroad, and that in sundry parts of Italy, France, and Germany."

There recently appeared in *BACONIANA*\* a letter, without date or place, written by Bodley to young Francis Bacon, with which he sent him £30 sterling. Bacon had applied to Bodley for money; for he commences his letter by saying: "According to your request in your letter (dated the 19th October at Orleans, I received here on the 18th of December), I have sent you, by your merchant, £30 sterling for your present supply; and had sent you a greater sum, but that my extraordinary charge this year hath utterly unfurnished me."

This enabled the date of the letter to be fixed at shortly after the 18th of December, 1577. Now by the aid of this Life, it is made clear that the letter was not written from England, for Bodley was abroad from 1576 to 1580.

The second and most important point has reference to Bodley's connection with Essex and inferentially with

\* Vol. VI., third series, page 40.



the relations subsisting between Bacon and Essex. It might be suggested, not without justification, that Bodley's object in leaving behind him this short Life was to put on record how he had suffered by his indiscretion in permitting Essex to further his advancement in the State, for rather more than one-fourth of the Life is devoted to this subject. The following is the passage :

Now here I can not choose but in making report of the principall accidents that have fallen unto me in the course of my life, but record among the rest, that from the very first day I had no man more to friend among the Lords of the Councell, then was the Lord Treasurer Burleigh : for when occasion had beene offered of declaring his conceit as touching my service, he would alwaies tell the Queen (which I received from her selfe and some other ear-witnesses) that there was not any man in *England* so meet as my selfe to undergoe the office of the Secretary. And sithence his sonne, the present Lord Treasurer, hath signified unto me in private conference, that when his father first intended to advance him to that place, his purpose was withall to make me his Colleague. But the case stood thus in my behalf : before such time as I returned from the Provinces united, which was in the yeare 1597, and likewise after my returne, the then Earle of *Essex* did use me so kindly both by letters and messages, and other great tokens of his inward favours to me, that although I had no meaning, but to settle in my mind my chieftest desire and dependance upon the Lord *Burleigh*, as one that I reputed to be both the best able, and therewithall the most willing to worke my advancement with the Queene, yet I know not how, the Earle, who fought by all devices to divert her love and liking both from the Father and the Son (but from the Sonne in speciall) to withdraw my affection from the one and the other, and to winne mee altogether to depend upon himselfe, but so often take occasion to entertaine the Queene with some prodigall speeches of my sufficiency for a Secretary, which were ever accompanied with words of disgrace against the present Lord Treasurer, as neither she her selfe, of whose favour before I was thoroughly assured, took any great pleasure to preferre me the sooner, (for she hated his ambition, and would give little countenance to any of his

followers) and both the Lord *Burleigh* and his Sonne waxed jealous of my courses, as if under hand I had beene induced by the cunning and kindnesse of the Earle of *Essex*, to oppose my selfe against their dealings. And though in very truth they had no solid ground at all of the least alteration in my disposition towards either of them both, (for I did greatly respect their persons and places, with a settled resolution to doe them any service, as also in my heart I detested to be held of any faction whatsoever) yet the now Lord Treasurer, upon occasion of some talke, that I have since had with him, of the Earle and his actions, hath freely confessed of his owne accord unto me, that his daily provocations were so bitter and sharpe against him, and his comparisons so odious, when he put us in a ballance, as he thought thereupon he had very great reason to use his best meanes, to put any man out of hope of raising his fortune, whom the Earle with such violence, to his extreme prejudice, had endeavoured to dignifie. And this, as he affirmed, was all the motive he had to set himselfe against me, in whatsoever might redound to the bettering of my estate, or increasing of my credit and countenance with the Queene. When I had thoroughly now bethought me, first in the Earle, of the slender hold-fast that he had in the favour of the Queene, of an endlesse opposition of the Cheifest of our States-men like still to waite upon him, of his perilous, and feeble, and uncertain advice, aswell in his owne, as in all the causes of his friends: and when moreover for my selfe I had fully considered how very untowardly these two Counsellours were affected unto me, (upon whom before in cogitation I had framed all the fabrique of my future prosperity) how ill it did concurre with my naturall disposition, to become, or to be counted either a stickler or partaker in any publique faction, how well I was able, by God's good blessing, to live of my selfe, if I could be content with a competent livelyhood; how short time of further life I was then to expect by the common course of nature: when I had, I say, in this manner represented to my thoughts, my particular estate, together with the Earles, I resolved thereupon to possesse my soule in peace all the residue of my daies, to take my full farewell of state employments, to satisfie my mind with that mediocrity of wordly living that I had of my owne, and so to retire me from the Court, which was the epilogue and end of all my actions and endeavours of any important note, till I came to the age of fifty three.

The experience of Bodley and Bacon appears to have been identical. It certainly materially strengthens the case of those who contend that Bacon's conduct to Essex was not deserving of censure on the ground of ingratitude for favours received from him.

The words which "the now Lord Treasurer" \* addressed to Bodley, namely, that "he had very great reason to use his best meanes, to put any man out of hope of raising his fortune whom the Earle with such violence, to his extreame prejudice had endeavoured to dignifie," would with equal force have been applied to Bacon's case. Although there is no direct statement to that effect, the drift of Bodley's account of the matter points to his feeling that Essex's conduct had not been altogether of a disinterested character, and almost suggests that he felt the Earle had been making a tool of him.

The effect of this was that Bodley adopted the course which Bacon threatened to adopt when refused the office of Solicitor-General, solicited for him by Essex—took a full farewell of State employments and retired from the court to devote himself to the service of his "Reverend Mother, the University of Oxford," and to the advancement of her good. To this end he became a collector of books, whereas Bacon would, had he discontinued the pursuit for employment in State affairs, have become "some sorry book-maker or a true pioneer in that mine of truth which lay so deep."

## AN IMPORTANT WORK TO BE PUBLISHED IN BOSTON.

**I**NTEREST in the controversy as to the authorship of the Shakespeare poems and plays and other Elizabethan works has been greatly stirred in the United States by the announcement of the forthcoming publication of a book by the Houghton Mifflin Company, in Boston, and Messrs. Archibald Constable and Co., Ltd., in London. The title of the work is "Some Acrostic Signatures of Francis Bacon." The author is Mr. William Stone Booth, who for many years officiated as reader to the Houghton Mifflin Company. Mr. Booth was a staunch opponent of the Baconian theory, and many a time and oft has he in the past waged war with its supporters. Some time ago the work of Gustavus Selenus on Cyphers, published in 1624, came into Mr. Booth's hands and its perusal led him to take up the examination of books of the Elizabethan period in search of evidence of the existence therein of cyphers and acrostics. The result is the volume by him now announced, which discloses two hundred acrostic signatures of Francis Bacon to be found in works which with few exceptions appeared under the names of other men or with no names at all. The following particulars are taken from a prospectus which has been issued. The object of the book is to remove for all time from the realm of surmise the question of the authorship of the writings now attributed to the actor of Stratford-on-Avon, and to show that Bacon himself, sometimes collaborating with his brother Anthony, put forth or composed several important works ascribed in his time, and since, to his fellow-poets, Spenser and Marlowe, and to Puttenham, Bodenham and Shakespeare. Ben Jonson, Bishop Hall and John Milton also are represented by some remarkable acrostics, hitherto unknown.

The volume is richly documented, and with but three exceptions every acrostic is accompanied by a fac-simile of the earliest known text in which it occurs.

The fac-similes number 192 and contain about 200 acrostic signatures. The reader is thus enabled to test for himself the validity of every statement in the book. The fac-similes are preceded by chapters on Ciphers and their Users, on Anonyms and Pseudonyms, on Method, and a full chapter with specimens of acrostic signatures from Cynewulf to Poe. It is not too much to say, are the concluding words of the prospectus, that the discovery of these acrostics is the most astounding event in the history of critical literature. The secret as to the contents of the volume have been studiously guarded, but by the courtesy of one of the few who have seen the proof sheets, we may state that the brilliant surmises of the late Rev. Walter Begley, contained in his books "Is it Shakespeare?" and "Bacon's Nova Resuscitatio," are in a remarkable manner confirmed.

Mr. Booth recently showed one of the signatures of Bacon which he has discovered to a distinguished professor of literature of Harvard University, who remarked that it was simply a coincidence and of no value. Mr. Booth showed the Professor a second and third example, but only provoked similar comments. But when the two became twenty and the three thirty, the Professor became silent and pensive and eventually refused to see more. Shortly afterwards Mr. Booth received a letter from him stating that what he had seen had given him a sleepless night and completely shaken his confidence in the accepted beliefs. A correspondent writing upon the subject says:—

The habitual Stratfordian attitude has already begun to manifest itself. A certain University professor, author of a good three volume work on the Elizabethan drama, having read the announcement of Booth's book, wrote to the publishers saying he



was dismayed, &c. He got a reply to the following effect:—Houghton Muffin Company do not hold themselves responsible for an author's opinions; but merely satisfy themselves that the book is able, that Mr. Booth's book was a book such as they were proud to publish, that they had published books on both sides of the discussion and proposed doing so, that he (the professor) would no doubt be agreeably disappointed when he saw his friend's book (!) and that as publishers they suggested the propriety of withholding his opinion until he knew the purport and contents of the book. Thereupon this zealous gentleman immediately wrote an apology full and complete.

A recent communication received states that the volume, originally announced for publication at the end of March, will be issued on May 15th. The writer goes on to say, "I am terribly impatient for the work to appear. Having been let into the secret I am tired of keeping back those good things." The price of issue will be 25s. net. Copies may be procured through the Secretary of the Bacon Society.

---

## REVIEWS.

*A New Light on the Renaissance Displayed in Contemporary Emblems.* By Harold Bayley. Illustrated, super royal 8vo, 12s. 6d. net. (J. M. Dent & Co., London.)

MR. HAROLD BAYLEY states that the facts outlined in this volume are the result of some ten years' research, and that each new source of information but verifies and expands the conclusions at which he has arrived. Briefly put, these conclusions are that the water-marks and printers' ornaments—the former of which came into use about the year 1282, and the latter some two hundred years later—are emblems: thought fossils or thought crystals, in which lie enshrined the aspirations and traditions of the numerous mystic and Puritanic sects by which Europe was overrun in the Middle Ages. Further, that the awakening known as the Renaissance was the direct result of an influence deliberately and traditionally exercised by paper makers, printers, cobblers, and other artisans, and that it had its origin and was nurtured, not, as has been hitherto assumed, in Italy, but in the Provençal district of France.

The early paper-making districts were those which were strong-

holds of the heretical sects known as the Albigenses, whose character is described as a combination of unflagging industry, cold common-sense, and ardent mysticism. Mr. Bayley holds them to be the greatest practical exponents of the art of allegory that modern civilisation has seen. Persecuted with relentless ferocity by the Church of Rome, this people, cultured and liberal, with the power to think and the inclination and ability to execute, were gradually dispersed from the districts in which they had their origin, but they carried with them expertness in their craft and devotion to their religion. The result was that upon the discovery of printing that art fell largely into the hands of the same pious and industrious workers, who were originally the paper-makers of Europe, and a combination of paper-makers and printers was brought about in a Guild, or Commonwealth of letters, for mutual protection against persecution and for the furtherance of knowledge.

These sects were known in France as Albigenses and as Waldenses; in Italy as Cathari or Patarini; in England as Lollards; and elsewhere under varying descriptions.

The theory is worked out with great skill. The study and comparison of many thousands of mediæval water-marks has enabled Mr. Bayley to assert that not only are they emblematic of ideas current at different periods, but that they convey a coherent and romantic story. "It seems," says he, "to have been a happy thought on the part of the paper-makers to flash signals of hope and encouragement to their fellow-exiles in far-distant countries, serving, at the same time, as an incentive to faith and godliness in themselves. Quarles' definition of an emblem as 'a silent parable' is here peculiarly applicable, for if my surmises be correct, every ream turned out by these pious paper-makers contained some five hundred heretical tracts, each of which ran its course under the unsuspecting nose of orthodoxy." But it is impossible to convey how circumstantial is the evidence which is adduced in favour of this hypothesis. Although the subject of paper-marks and printers' devices does not, to the ordinary reader, savour either of interest or romance, he will find on a perusal of this book that Mr. Bayley has endowed it with both until it exercises a strong fascination.

The Legends of the St. Grail, the Romaunt of the Rose, and other mediæval allegories, are treated from a new point of view. In a chapter on "The Philosophers' Gold," alchemy and the alchemists are discussed, and it is asserted that the real aim of alchemy was the transmutation, not of lead into gold, but of the baser metals of man's soul into the gold of virtue. The chapters on "The Invention of Printing" and "Printers' Devices," are full of interesting facts.

How closely Mr. Bayley has followed his subject will be gathered from his chapters on "The Transference of Wood-blocks," and "Tricks of Obscurity." The identical block used by a London printer in 1634 for the head-piece to Book IV. of *Moses and Aaron* is used by an Oxford printer in 1640 over the

dedication of Gilbert Watts' translation of *The Advancement of Learning*. It is obvious, from a slight blemish on each of the prints, that both were impressions from the same block. On similar evidence Mr. Bayley has traced the use of a block in Amsterdam in 1687, in Paris in 1697, and back again at the Hague in 1720. In treating of "Tricks of Obscurity," the use of illustrative devices for cypher purposes is insisted on. Reference is made to the fact that the disciples of Pythagoras, when capable of receiving his secret instructions, were taught the use of cyphers and hieroglyphic writing, so that they might correspond with each other from the most distant regions in unknown characters; and by signs and words which they had received could discover those who had been educated in the Pythagorean school. "It is practically a certainty," it is added, "that some similar system existed among the scattered and persecuted Albigenses." In a passing reference to the part which anagrams played about the time of the sixteenth century, the reader is reminded that Roger Bacon published the constituents of gunpowder under the veil of an anagram, and in a similar manner Galileo announced his discovery that Venus had phases like a moon; that the three first editions of Camden's Remains were published anonymously, yet the learned author secreted his name under mottoes, in one case *Dum illa evincam*, in another *Nil malum cui dea*, both of which mottoes will be found to be perfect anagrams of "William Camden."

In conclusion Mr. Bayley says; "To the ethnologist and the psychologist the story I have disinterred will, I am in hopes, be of some value. The Church of the Holy Grail has broken the conditions which once fettered her, but her enemies, though now less material, are still ruthless and malignant. To contend with them successfully the Church of the future must cancel the unwarrantable distinction between "secular" and "sacred," and must re-enlist her old-time emissaries the musicians, the dramatists, the novelists, the painters, and the poets."

The book is embellished with upwards of 400 illustrations, and at the end there are copious notes and a full index. Enough has been said to indicate that *A New Light on the Renaissance* is a valuable addition to the literature dealing with the period in question. It is a volume which should find a place on the bookshelf of every literary student.

---

*In re Shakespeare. Beeching v. Greenwood.* "Rejoinder on behalf of the Defendant." By G. G. Greenwood, M.P. John Lane, The Bodley Head. 2s. 6d. net.

MR. GREENWOOD replies to Canon Beeching, taking for his motto—"Seeking the Bubble Reputation even in the Canon's mouth." The notes on Canon Beeching's feeble criticism on *The Shakespeare Problem Re-stated*, which appeared in the last number of *BACONIANA*, made it evident that little answer was

required on Mr. Greenwood's part, except for the purpose of setting right the many misrepresentations in which the Canon indulged. Mr. Greenwood has in his rejoinder, in no uncertain manner, exposed the unscrupulous methods of his adversary and at every point placed him *hors de combat*. The Rejoinder is a book to be read by everyone interested in this curious discussion. A valuable chapter is that in which Mr. Greenwood deals with some observations made by Mr. A. F. Leach and published in the "Victoria History of Warwickshire," relating to the masters of the Stratford Grammar School from 1569 to 1578. It clears away so many cobwebs which surround the subject. The Rejoinder has been favoured with many reviews and notices in the daily and weekly Press. Two of these deserve reproduction and are therefore now given *in extenso*.

The first is from the *Star* of the 6th March last.

#### IN *re* SHAKESPEARE, BEECHING *v.* GREENWOOD.

Controversy is the life-blood of criticism. Mr. George Greenwood, M.P., has enlivened the dulness of Shakespearean (or Shakspearean) criticism by his onslaughts upon the Shakespearean biographers. His book, "The Shakespeare Problem Restated," was a serious challenge to the orthodox defenders of the faith. But the orthodox defenders are curiously lethargic. They have not fallen tooth and nail upon Mr. Greenwood. When I reviewed his book in these columns I said that "his arguments ought to be respectfully examined and not contemptuously ignored." Mr. Thomas Seccombe, writing in the *Daily News*, took the same view: "Let the biographers begin by confuting Mr. Greenwood. I cannot." Well, the biographers have not begun. The only Shakespearean pundit who has entered the lists is Canon Beeching. He read a paper before the Royal Society of Literature. He subsequently published this so-called "reply." Anybody who has read Mr. Greenwood's book will realise that it could not be adequately answered in a brief paper. Its case is cumulative, and it cannot be demolished in a summary fashion. Its arguments must be tackled in detail. Mr. Greenwood, however, has published a rejoinder to Canon Beeching, entitled, "In *re* Shakespeare, Beeching *v.* Greenwood" (John Lane). It is a slashing rejoinder, and it is no exaggeration to say that it makes mince-meat of the Canon. Mr. Greenwood shows that Canon Beeching's reply is a travesty of his arguments. He convicts the Canon of the most flagrant misrepresentations, and of the most amazing inaccuracies. Being a humane person, I felt profoundly sorry for the Canon as I watched the process of flaying. Mr. Greenwood appears to have taken an unholy pleasure in torturing his reverend victim. He vivisects him with a dreadful gusto. I fear Canon Beeching must be regarded as a captive in the camp of heresy. "Every man is not a fit champion for truth, nor fit to take up the gauntlet in the cause of verity; many, from the ignorance of these maxims, and an inconsiderate zeal unto truth,

have too rashly charged the troops of error, and remain as trophies unto the enemies of truth." Canon Beeching remains for the present a "trophy" unto Mr. Greenwood. Who will deliver him? Why does Mr. Sidney Lee sulk in his tent? Will he not put me and all other orthodox believers out of the pain of doubt and the indignity of suspense? I want to be confirmed in the faith. I yearn to see this heretic burned at the stake. I long for a restoration of my lost illusions. How long, O Lee, how long am I to be left naked to this enemy of my childhood's dreams?

The worst of Mr. Greenwood is that he refuses to be written down a Baconian. He is an obstinate agnostic. He is a Didymus. He is a purely destructive critic. He challenges the whole fabric of the orthodox biographer, and pulls it to pieces brick by brick and stone by stone. He makes me feel that I can no longer walk by faith. I used to accept every statement made by Mr. Lee as if it were inspired. This wretched iconoclast has sown the seeds of honest doubt in my credulity. In vain I struggle against his blasphemous suggestions. I feel the ground slipping from under my feet. I falter where I firmly trod. And Mr. Lee refuses to put forth a hand to guide me, although I faint on the world's great altar stairs that slope through darkness up to Shakespeare. I implore Mr. Lee to save me from the abyss of infidelity and the pit of scepticism. I protest that I yearn to believe, and I beseech him to help my unbelief. Will he not hear my cry and the cry of millions like me, the exceeding bitter cry, "Give me back my Shakespeare"?

It is, of course, hard to believe that the world could possibly have been hoaxed for hundreds of years into believing that Shakespeare was a real name and not a pen-name. I have a great belief in the imbecility of mankind, but this feat of imbecility staggers me. Nevertheless, I pull myself together and force myself to remember that when mankind wishes to believe anything, there is nothing it cannot persuade itself to believe. Indeed, credulity prefers the incredible. Faith grows with what it feeds on. There is no doubt that Shakespeareanity has grown like any other superstition. It has made huge strides during the past hundred years. The Shakespearean scholiasts and commentators have swollen the bubble to a monstrous size. They have lost all sense of proportion and all perception of values. They have provoked the reaction led by the Baconians, a set of fanatics whose hysterical caperings died of universal derision. Now that the Baconians have been dead and buried, a new reaction has set in. It is a reaction of common-sense. It is a revolt against pedantic idolatry and academic credulity. The Shakespearean priesthood is no longer heard with dumb reverence and speechless servility. It is forced to fight for its life. It is compelled to come down from the pulpit into the arena and defend its dogmas without appealing to authority. I fear it will have to give up a good deal of its legend. The real Shakespeare will have to be excavated from the ruins of the imaginary Shakespeare.



It will not be an easy task, but I hope it will be performed. There must be a real Shakespeare somewhere, whatever may be the solution of the mystery that shrouds him. That there is a mystery is indisputable. The Sonnets alone prove that. They defy every effort to unravel their enigma. There is beyond doubt an incongruity of the most amazing kind when we contrast the conventional view of Shakespeare with the personality revealed in the Sonnets. I feel in my literary blood that there is a hiatus between the man who left his "second-best bed" to his wife and the man who wrote the Sonnets and *Hamlet*. I know nothing about the poet except what I find in his poetry. There is nothing in the orthodox biography which corresponds with the spiritual biography. It may be that the Stratford mime covered up his tracks with diabolical cunning. At any rate, they are covered up. That tracks can be covered up is proved by the case of Junius. We do not know who wrote the "Letters of Junius." Probably we shall never know. Or take a still more recent case of pseudonymity, the case of Fiona Macleod. There are some people who refuse to believe that William Sharp was Fiona Macleod. Let us suppose, for the sake of argument, that there was a real woman who wrote the prose poems published under the name of Fiona Macleod. Let us assume that she died and that William Sharp was the only person who knew her secret. Let us suppose that she arranged with William Sharp to preserve her secret during his life and after his death. Could anybody disprove William Sharp's assertion that he was Fiona Macleod?

Apply this assumption to the Shakespeare mystery. Is it possible that the Stratford Shakespeare played the part of such a William Sharp? Was he a living pseudonym? Was he paid to pose as the real Shakespeare? Or was his name "Shakspeare," simply mixed up with the pseudonym "Shake-speare?" Was the fraud a slow and gradual growth, or was it a deliberate fraud? Mr. Greenwood maintains that the conventional identification of the real Shakespeare with the Stratford player was a kind of accident. Well, I cannot swallow that. It is too bad to be true. I cling to my Stratford Shakespeare. But I implore Mr. Lee to do unto Mr. Greenwood what Mr. Greenwood has done unto Canon Beeching.

JAMES DOUGLAS.

The other is from the *Bristol Times* of the 22nd March last.

#### IN re SHAKESPEARE. BEECHING v. GREENWOOD.

This is a "Rejoinder on behalf of Defendant," otherwise a complete annihilation of Dr. Beeching's attack on Mr. Greenwood's book, *The Shakespeare Problem Re-stated*. This latter work was a brilliant exposé of the notion that the plays and poems of Shakespeare could possibly have been written by William Shakspeare, of Stratford-on-Avon. Mr. Greenwood did not attempt to suggest who the author really was; but he showed, to our thinking, beyond any dispute, that whoever he may have been, he certainly was not the Stratford rustic. Dr. Beeching,

Canon of Westminster, took up the cudgels on the latter's behalf; grossly misrepresented Mr. Greenwood's statements and indulged in much pulpit rhetoric. Mr. Greenwood has now replied, and there is nothing more to be said. He has scored an easy victory over his opponent, beating his arguments all round. It is not really a great victory, unless the overcoming of ignorance be great; the Canon does not seem to have been equipped for his task, even with the elementary weapon of accuracy—certainty of his facts. We remember a similar characteristic some short time ago in an article of his on ecclesiastical matter; but as that would naturally be the last thing to look for in an ecclesiastic, it caused no surprise. But a D.Litt. should surely have something to show for himself on a literary question!

---

*Tudor Problems.* Essays on the historical and literary claims alleged to be ciphered in certain Elizabethan and Jacobean books by means of the cipher "Omnia per omnia" invented by Frances Bacon in 1578, by Parker Woodward. 341 pp. 8vo. Privately printed. Boards, 5s. net, to be obtained of the Bacon Society.

MANY of the essays contained in this volume have already appeared in *BACONIANA*, the readers of which are familiar with the bold theories which Mr. Parker Woodward has advanced with reference to a common origin of much of the literature of the Elizabethan period. *Tudor Problems* cover the whole gamut of these theories. The relations existing between Elizabeth and Leicester—and Bacon—and Essex; the vizards adopted by Bacon, viz., the master-vizard (Bacon), Gosson, Lyly, Watson, Peele, Greene, Marlowe, Spenser, Kyd, Nash, Shakespeare, and Burton; the connection between Bacon and Philip Sydney; and Robert Earl of Essex are amongst the subjects to each of which a chapter is devoted. Much that is here written stands or falls upon the validity of Mrs. Gallup's discovery of the existence of the biliteral cypher in the italics found in first and early editions of works of the period. The supporters of Mrs. Gallup, though staunch, are few. To prove that no such cypher there exists is even more difficult than to prove that it is there. That to ply the art of the decipherer requires patience, clear sight, perseverance, and perseverance in the highest degree, is beyond question, and the fact that so far as any public profession goes, only Mrs. Gallup has yet been able to provide these capabilities to the degree necessary for success in the work is the great argument advanced against the validity of her work by its opponents.

But truth or otherwise of the cypher story, Mr. Parker Woodward's essays exhibit the results of years of laborious research in the literature of the period with which he deals, and to the student of that period are of great value.

Moreover, the main theory advanced, namely, that Bacon

wrote under several vizards, may be perfectly true even if on further investigation the truth of the cypher story was found to be untenable. The two theories do not necessarily stand or fall together.

If, however, Mr. Parker Woodward is right all along the line, he has discovered the greatest romance of all time. Beside it Bacon's authorship merely of the Shakespeare poems and plays becomes commonplace and prosaic.

If, however, the reader rejects all the theories which the author endeavours to prove, the essays are well worthy of perusal. There is one desideratum for a work of this character missing, and that is a good index.

MR. GEORGE HOOKHAM contributes to the February number of the *National Review* a second article upon *The Shakespeare Problem*. This, like its predecessor, is a closely reasoned and moderate contribution to the discussion. Mr. Hookham points out that it is necessary for anyone in approaching this subject to dispel from his mind the illusion that Shakespeare was regarded in his own time as a transcendent genius. He cites that Camden, after mentioning Shakespeare's name without comment, goes on to say, "Will you have all in all for prose or verse? Take the miracle of our age, Sir Philip Sidney." Shakespeare is not thought miraculous at all. The following extract will meet with a sympathetic response from many readers:—

"The truth is, there are two Shakespeares, even for the new generations. There is the Shakespeare that we devour as boys for plot and action and stage fun; and there is the Shakespeare that dawns upon us with dawning manhood, and is for us an ever renewed miracle, never failing till our faculties themselves fail. The first Shakespeare is a mortal man, not wholly unlike other mortals known to us. The second Shakespeare is less human than a force of nature, and affects us as the forces of nature affect us. Or, not to exaggerate, one might say that there are three orders of force known to us, cognisable by the intellect—man, nature, and Shakespeare. If this still seems exaggeration, I cannot help it. I can find no other way of expressing just the effect of Shakespeare as he impresses me individually, and, I must suppose, impresses other people. It is this elemental force in him that sets Shakespeare apart from all other artists—if we can call that art which is so closely akin to nature. Milton, with a humility that is almost awe-inspiring, pointed the generic difference when he compared Shakespeare's 'native wood-notes' with his own 'slow-endeavouring art.'

"Only one of these two Shakespeares, the Shakespeare of our boyhood, was known to the Elizabethans. They were dead to the other. And the reason is not far to seek. Shakespeare's poetry, with the use it makes of living individual characters as

contrasted with types, and its deep and intricate psychological drama, was perhaps the newest thing that created man ever in his turn called into being. New poetry, like new music, has always been hard to assimilate. This was of the most exaggerated novelty; no wonder it fell flat. I would not attempt here to characterise the poetry of Shakespeare in its deeper qualities, but I would venture a word concerning his humour. It is absolutely peculiar to himself. Other Elizabethans amuse us; but Shakespeare undermines us with wit and fun—wit that satisfies the intellect, humour that is the essence of mirth and renders us helpless with 'unquenchable laughter.' There is infinite magic in it, no less than in the 'blinding sweet' of his verse when he lends himself to beauty, or in the awe and pathos of his tragedy. I have no doubt Queen Elizabeth thoroughly appreciated the joke of the fat man being bundled into a basket and tumbled into the Thames, but whether the subtlety of Falstaff's 'Do, good Prince Hal; do, good king's son,' could penetrate her is, I venture to think, another question. Shakespeare, only too probably, spoke from sad experience when he consoled with the man 'whose good wit was not seconded by the forward child, understanding,' and said that this 'strikes a man more dead than a great reckoning in a little room.' I suspect, no man ever had more reason to say it. I venture to think that we have failed to realise the miracle of Shakespeare till we have realised that he was so far in advance of his age as to be unintelligible to it."

Mr. Hookham says, "the most incredible article in the orthodox creed is that which calls on us to believe that Shakespeare voluntarily ceased writing plays at forty-six, unless the orthodox explanation is more incredible still. He ceased from his great work when four years younger than Milton was when he commenced his, and what is the reason that is found satisfactory? Because his sole object all along had been money, and he had made as much as he required. . . . If ever man wrote for pleasure, it was Shakespeare. If ever poetry was written under supreme excitement it was Shakespeare's. To look further for incentive is pure perversity, or betrays ulterior motive." The genius argument is then dealt with in the following able manner :—

"One wonders if these distinguished critics (Professor Collins and Sir Theodore Martin) have ever seriously considered what the word connotes. . . . Surely it connotes a difference not merely of degree, but of kind. Now there are all degrees of capacity for acquiring knowledge, and the greatest is led up to from the least by an unbroken series. The extremes are no way different in kind from one another. For this reason—that genius is a thing *per se*, something mysteriously apart—acquisitive powers, even the most extraordinary, should not be reckoned genius. Conversely, no amount of genius can give the results of acquirement; the genius must gain these things by just the same methods as the rest of us. It cannot, for instance, give a

miraculous familiarity with foreign tongues, or with geography, or, again, with Italian legal process, or Italian canal systems. No more blind search for a definition was ever made than that which resulted in explaining genius as 'the infinite capacity for taking pains.' There is only one word in it that redeems it from inanity, the word 'infinite.' It is wrong essentially, because it identifies genius with an activity of mind, whereas in truth it is a passivity; a receptive state, not a state of effort; energetic indeed, but with derived energy. All our language with regard to it implies this. We use passive inflections for it. It is 'inspired,' it is an 'afflatus;' 'God whispers in the ear' of genius; 'the unpremeditated verse' is 'dictated;' one who, if ever man could, spoke from experience goes so far as to say that when a mortal is being borne on the 'viewless wings' the 'dull brain' (the organ of conscious intellect) "perplexes and retards." Genius may not even go with exceptional all-round brain power. Merely, to use an expressive modern word for it, so far unspoilt, it has magic; and that is but another way of saying that its mental process is different in kind from ordinary mental processes. Genius has been so much the *deus ex machinâ* in this argument that it is necessary to clear one's ideas a little upon the subject. 'Ah, but you people do not know what genius can do,' we have so often heard. Perhaps not; yet we may know pretty decisively what it cannot do. It cannot give the results of education without the process of education. Genius has royal roads of its own, wonderful enough; but there is no royal road to information. It will not account for the learning in the plays."

The connection between Shakespeare and Southampton—the alleged lapses in his geographical knowledge—the lack of education with which his daughters were handicapped—the recent discovery of the Royal Historical Commission at Belvoir Castle, that in 1613 Shakespeare's name is mentioned in some family records—are each dealt with in turn.

In the concluding pages Mr. Hookham addresses himself to those who admit, what has always till now been admitted, that there are difficulties and great difficulties in the way of the Shakspearean authorship; and with whom, as with himself, the only question in comparing this with any other theory is, on which side are the greater and on which side the less. The difficulties being admitted, there is only, he maintains, to be opposed to them—a fixed idea. The foundations for this he proceeds to examine, demonstrating their insufficiency. It is difficult to abstain from reproducing further lengthy extracts from Mr. Hookham's admirable article—only want of space precludes this.

The relations of Jonson and Bacon, and the former's references to the latter, and to Shakspeare and Shakespeare are treated at length.

Mr. Hookham sums up the position in the following words:—"On the one side, granting the primary, not improbable, premise



that an Elizabethan statesman might have had dramatic genius, all the rest follows not improbably. On the other is a mass of paradoxes and apparent contradictions, so great that the Shakspearean authorship was doubted and even denied before an alternative theory had been suggested."

---

## ANNUAL MEETING.

THE Annual Meeting of the Society was held in the library, 11, Hart Street, W.C., on Thursday, the 25th of March, 1909. Mr. Granville Cuninghame presided. The report of the Council and the accounts made up to December 31, 1908, were submitted and adopted. Sir Edwin Durning-Lawrence, Bart., was appointed president for the ensuing year, Mrs. Pott, Mr. G. C. Cunningham and Mr. W. T. Smedley vice-presidents, Mr. G. C. Cunningham chairman, and Mr. Harold Bayley vice-chairman of the Council, Mr. W. T. Smedley honorary secretary and treasurer.

The following ladies and gentlemen were elected to act as the Council for the ensuing year :—Mrs. Chambers Bunten, Mrs. Kindersley, Messrs. H. F. Eaton, Francis Fearon, M.A., Fleming Fulcher, G. B. Rosher, and Parker Woodward. Mr. R. E. Mitchell, F.S.A.A., was re-appointed auditor.

---

## NOTES.

FOR the third time the suggestion has been put forward that the author of the Shakespeare poems and plays was Roger Manners, fifth Earl of Rutland. The theory was propounded some years ago by a German professor. More recently a Willesden schoolmaster claimed to have discovered in the first Shakespeare Folio a cypher revealing Rutland's author-



ship and the location of the manuscript, but neither advanced any evidence in favour of the contention.

In the March number of *Fairchild's Magazine*, published in New York, a Mr. Lewis F. Bostelmann, editor of *The Younger Set*, gives its readers what he describes, writing in his own paper, as "an extraordinary treat."

If confident and emphatic assertion of improbable statements, unsupported by a tittle of evidence, can afford a treat or carry conviction, then the readers of *Fairchild's Magazine* are to be congratulated.

But it is stated that the gentleman is in possession of data that will in due course of time be published in a book expounding the subject in every detail. In the meantime Mr. Bostelmann has written in blank verse a drama in four acts, styled *Roger of Rutland*, and purports to give a full account of young Roger Manners, of how he came to write the poems and plays, of the selection of a *nom de plume*, and of the difficulties which he encountered.

The *dramatis personæ* include, besides that of the title rôle, Southampton, Essex, Pembroke, Montgomery, Bacon, Sidney, Jonson, Shaxper, Burbage, Heminge, Condell, Queen Elizabeth, James I., and many other characters. It is at the best very poor reading, but as an attempt to solve a serious literary problem it is ridiculous.

---

From the introduction to this drama the following facts and dates referring to his life are taken. Roger Manners was born on October 6th, 1576, at Belvoir Castle, where his childhood was spent. He was styled Lord Roos. He succeeded to the title and estates on the death of his father on February, 1588, becoming fifth Earl of Rutland. He entered Corpus Christi, Cambridge, in 1593, and took his M.A. degree in 1595.

In 1596 he accompanied Essex on his expedition to the Ayores. The fleet being scattered in a severe storm he returned to England. Subsequently he spent some time as a student at the University at Padua. In 1598 he entered Grays Inn, and in the same year he crossed over to Holland and joined the Duke of Northumberland at his headquarters there.

In March, 1599, he married Sir Philip Sidney's daughter Elizabeth. In the same year he joined Essex in Ireland and was there knighted by him. In 1600 he was back in England and was appointed Steward of Nottingham and to other honorary offices. In the following year he joined Essex in his foolish attempt to capture the person of the Queen. He was committed to the Tower, his estates were confiscated and a fine of £30,000 was imposed upon him. His estates were restored to him and the fine was remitted on the accession of James in 1603. He died on the 26th June, 1612.

Not one fact which is stated, not one of the data which are given, in any degree points to Rutland being in any way connected with the production of the poems and plays, and the fact that he died in 1612 precludes him from being the author of the work which was put into the plays in the year immediately preceding the publication of the first folio edition. Bacon's claims have nothing to fear from this quarter, nor have those of the Stratford man.

---

A PARAGRAPH supplied from the office of "Der Menschenkenner," published in Berlin, has been freely circulated amongst the newspapers and journals in this country. It announces an article about to be printed, purporting to show that the will of Shakespere is in the same handwriting as the three signatures attached to it. Speaking of one of the signatures the writer

says :—" This copy is clear and good, and shows as well as all the other signatures a strongly individual and highly gifted personality of a passionate disposition." This view certainly has the merit of novelty. But it is not the first time that the suggestion has been made that the will and the signatures are in the same handwriting. Sir Edwin Durning-Lawrence has drawn attention to the fact that the attestation is to the publishing of the will, not the signing or sealing. The words used are : " Witness to the publishing thereof." Sir Edwin considers that it is open to grave doubt whether the three signatures are even those of the Stratford Shakspeare.

---

MR. EDWARD J. H. O'BRIEN, of Boston College, Mass., has published a pamphlet on " An Interesting Discovery." He has found a small octavo volume of anonymous essays which appeared in London in 1620, with the following title page : *Hora Subsecivæ. Observations and Discourses.* London. Printed for Edward Blount and are to be sold at his shop in Paul's Churchyard, at the signe of the Black Beare, 1620."

Though the book bears no external mark of its authorship, Mr. O'Brien thinks that a careful reading of its contents clearly reveals the creator, whose identity is masked, and he proceeds by a critical examination and comparison of it with Francis Bacon's acknowledged works to prove that he was the author.

---

THE Baconian cause is already largely indebted to Sir Edward Sullivan, Bart., for his contributions to Sheakespearean literature, and he has placed them under further obligation by the articles which he has contributed to the March and April numbers of *The Nineteenth Century and After*, under the title of " The

Defamers of Shakespeare." He feels that it is necessary to utter a word of warning, and he has taken off the gloves and, without giving any quarter, attacked the Baconian theory and its advocates with might and main.

This entitles him to the sincere thanks of all those who, in pursuing this enquiry, simply desire to arrive at the truth. The more arguments that can be advanced in support of what Mr. Hookham describes as "the fixed idea" the better. Sir Edward Sullivan has come out of his tent, and the Baconians can learn from his onslaught the best and the worst that can be said against the theory they believe. This gives an opportunity for answer and retort, which in due course will be forthcoming. For the present it is only necessary to draw attention to the articles and to recommend a careful perusal of them.

---

THE past winter has not been prolific in lectures by members of the Society. In November last Mr. W. T. Smedley gave an account of the Ireland Forgeries, and after the lecture the members present had an opportunity of inspecting his collection of books and pamphlets relating to the subject.

---

ON the 14th of May, at 8 p.m., Mr. Harold Bayley will lecture on "The Romance of the Rose" at Miss Souter's, Park Road, Regents Park, W., and during the month of June the President, Sir Edwin Durning-Lawrence, will lecture at Carlton House Terrace, but neither date nor subject have yet been fixed.

---

A VERY important innovation has, however, been made in a series of lectures now being delivered to the

members by Mr. John M. Robertson, M.P., on "Francis Bacon." Mr. Robertson edited the edition of Bacon's works, published in 1905 by Messrs. Routledge and Co. In his "Pioneer Humourists"\* Mr. Robertson has given perhaps the finest vindication of Bacon's character which has been written. So far two lectures have been given—on the 19th of February, when the subject was "Bacon as Writer," and on the 26th of March, when "Bacon as Man" was considered.

The third lecture will be delivered on Friday, the 28th of May, when Mr. Robertson will deal with Bacon as Political Thinker. Tickets for these lectures are issued to members free of charge; they may obtain additional tickets at a cost of 2s. each.

---

COLONEL COLOMB has published the first of a series of Papers styled the Shakespeare-Wakespear-Break-spear Leaflets.†

The brochure is brightly written and will prove amusing reading. That it is written in an ironical and sarcastic vein may be inferred from the concluding sentence:—"In the absence of evidence to the contrary it is conceived that Wake-spear has proved that Shakspeare wrote Bacon. Q.E.D."

\* Watts and Co., 1907, 6s. nett.

† "Mr. Nicholas Wake-speare on the Baconian Heresy," edited by Colonel Colomb. Eyre and Spottiswood, Limited, East Harding Street, E.C. Boards, 25 pp., 1s. nett.

## CORRESPONDENCE.

## Francis Bacon at Grays Inn.

(1579 to 1584).

TO THE EDITOR OF "BACONIANA."

Anagrammationus ex nomine et cognomine ornatissimi virtute.

Pariter ac eruditionis gloriæ insignis

Juvenis M Francisci Bacon, Juris

Municipalis in Hosp, Graiens studiosi,

Musarum fautoris, benignissimi.

FRANCISCUS BACONUS.

αναγραμματίζόμενος

FAC BONUS, SIC CARUS.

Anagrammatis in epigrammate explanatio :—

Serpere nescit humi virtus, sed ut altius effert

Ad loca cultores, nobiliora trahit.

Sola etenim virtus, et quæ virtute paratur

Gloria non fictum creditur esse bonum.

FAC BONUS ut maneat virtutem semper amator.

Virtutem cures vita, colesque sacram.

Sic vir CARUS eris cordi quibus inclyta virtus :

Quæis animi pietas, quæis tua nota fides.

Observantiæ ergo

Fecit,

Thomas Zwanger.

This is copied from *Notes and Queries* of October 27th, 1900 (page 329).

This anagram is interesting, not only because it brings forcibly home to the reader, from the pen of an observant contemporary, the virtues of Francis Bacon, but it presents him already, at the ages of eighteen to twenty three-years, as a patron of the Muses, and distinguished for his erudition. The anagram, which consists of a transposition of the letters of the name of *Francis Bacon* into the Latin "*Fac Bonus, sic Carus*" (do good, so you may be beloved),\* is noteworthy in its explanatory lines, the first two of which observe :—

\* CARUS was a *cognomen* of the Emperor Marcus Aurelius, so famed for his piety and goodness, whilst it also was the surname of the Latin poet Lucretius, whose *De Rerum Natura* holds in the depth of its philosophy many ideas and passages Bacon has borrowed from. But this may be only a coincidence of letters, and without intention from Zwanger.



That virtue refuses to *creep upon the ground*, but that as it lifts itself up higher, it drags its worshippers with it to nobler places.

This simile, or hint, *for the serpent that creeps upon its belly on the ground*, is very pregnant with allusion to base passions, and has striking parallels in passages both in the plays, poems and *Promus* of Bacon. In the *Rape of Lucrece* we find this (describing Tarquin's approach at night):—

A *creeping* creature with a flaming light (line 1,627).

Who sees the lurking serpent steps aside (*Ibid* 362).

"A *creeping* thief" (*Lucrece* 305). In the *Two Gentlemen of Verona* we find, "Love will *creep* in service where it cannot go" (IV. ii.). But this metaphor is often used by the Latin poets to denote a *low, grovelling poetic style*, and probably Zwanger is covertly alluding to Bacon's poetic proclivities in this expression of *Serpere nescit humi virtus*? The poet Horace writes:—"Serpit humi tutus" (Horace A. Ep. 2; 1,251), alluding to poets and poetry that are commonplace and of no lofty strain.

#### THE ORIGIN OF BACON'S NAME.

Old Richard Verstegan, famous for Saxon lore and archæological research, explains the name Bacon thus:—"BACON OF THE BEECHEN TREE,"<sup>o</sup> anciently called BUCON, and whereas swine's flesh is now called by the name of *Bacon* it grew only at

• "Beechbark was employed for carving names before the invention of printing." "Books: Saxon, *boc*; Danish, *beuke*; German, *buche*; the first, *boc*, meaning a *beech tree*" (Brewer's "Dictionary of Myth and Fable").

"Here on my trunk's surviving frame  
Carved many a long forgotten name,  
As love's own altar honour me,  
Spare woodman, spare this *beechen tree*."

—Campbell. "

In the play of *As You Like It* we find Orlando carving Rosalind's name on the trees. Jacques exclaims to him:—

"I pray you mar no more: trees with writing love songs in their bark" (Act III. ii.).

Among the poetical pieces published in 1626, after Francis Bacon's death, and entitled *Manes Verulamiani* and which (to be found among the Harleian collections) have already appeared in *BACONIANA*, is one comparing Bacon to a tree:—

Crescit occulto velut arbor ævo.

This probably is an allusion pointed at Bacon as one of the "*trees of righteousness*" (see Isaiah lxi. 3) that "shall bring forth their fruit in due season" (Psalm i.).

the first unto such as were fatted with *Bucon or Beechmast*" (Chap. IX. 299).

"This statement is singularly authenticated in Collin's 'Baronetage,' in the account of the *premier* Baronet.\* The first man of this family to assume the name Bacon was one William, a great grandson of the Grimbaldus who came over with the Conqueror, and settled in Norfolk. He bore for his arms, '*Argent, a Beech tree proper*'" (*Notes and Queries*, January 18th, 1851, page 41).

The following is from *Notes and Queries* of December 10th, 1900, and is interesting.

"About four hundred yards from St. Michael's Church (where Francis Bacon, Vicount Saint Alban lies buried), near Gorhambury, at Verulamium, or St. Albans, is a wooden house, with overhanging upper story, *called Shakespeare's Cottage.*"

W. F. C. WIGSTON.

## Shakespeare's "Coarseness" and Shakespearean Commentators.

TO THE EDITOR OF "BACONIANA."

SIR,—I should like to call the attention of all readers of BACONIANA to the sane and wholesome article by Theodore Watts-Dunton on "Pericles" in the February number of *Harper's Magazine*, treating of the alleged "coarseness" of Shakespeare. Anyone familiar with the dramatic literature of the period must recognise the fact that Shakespeare is purity itself in comparison with other writers of the time.

He says :—"Nothing is more whimsical than the ingenuity with which, in every Shakespeare play, the critics attribute to other hands every passage which they do not like—every passage found to be coarse, whether the humour is seasoned with Shakespearean humour or not."

I will not quote further, for the whole article should be read. He cites the scene of the drunken porter in *Macbeth* as an example. Surely there could be nothing more Shakespearean? Yet even Coleridge advanced the theory that the phrase, "The primrose way to the everlasting bonfire," is all that Shakespeare could have been guilty of.

Mr. Watts-Dunton draws a most interesting and valuable comparison between the so-called "coarse humour of Shakespeare"

\* Sir Nicholas Bacon, first Baronet, was the eldest son of the Lord Keeper, Nicholas Bacon, by his first wife. He was knighted by Queen Elizabeth in 1578, and was the first person advanced to the dignity of Baronet, 22nd May, 1611, upon the institution of the order. He was half brother to Francis Bacon.

and the "cynical coarseness which certain writers of the present day are endeavouring to introduce into imaginative literature."

ISAAC HULL PLATT.

### TO THE EDITOR OF "BACONIANA."

SIR,—I have read with great pleasure Mr. Harold Bayley's valuable work called "A New Light on the Renaissance," and feel that it is really an addition to the "Curiosities of Literature." By its help Bacon students should learn much on the side of watermarks and emblems, but there still seems a good deal to find out, and in one or two respects Mr. Bayley leaves us groping in the dark where we would fain have a light thrown, and I cannot quite agree with him that "*the same code which unlocks the obscurities of papermarks elucidates the problems of printer's marks*," for though he gives us clues to the former, he leaves the mysterious printer's head pieces and tail pieces unexplained. These latter, with their dots and marks of interrogation and divisions, evidently could be read if the cypher was once discovered, and they are even more interesting than the emblems, which speak for themselves.

This chapter in the book is headed "Tricks of Obscurity." Granted that the acorn represents a slowly germinating seed; that the vase is the holy cup St. Grail; that the fleur-de-lys is the emblem of purity; and that the S. S. represents "Stantus Spiritus," still over and above this is the strange order in which they are arranged as headings in old books. For instance, on Mr. Bayley's examples why is "Fig. 376" so diversified? and what is the meaning of the various dots and queries in Fig. 382? and also those which break up the continuity of "Fig. 394"? Mr. Bayley suggests they are vehicles for cyphers, but who placed the cyphers in the book—the actual printers or the writer?

Supposing the matter written about was against the Romish Church, and that the printer reversed the verdicts by contradicting it in tail pieces of cypher.

A cypher becomes perfectly useless if it cannot be read, for then it fails in its message, whether it be in Latin or in English. As Bacon was an inventor of cyphers it would be well for his admirers to pursue the subject, especially in his wonderful head and tail pieces. Talking of printers' devices, I have often wondered at the combination of the "Crab and the Butterfly," and how such unneighbourly figures came to be thrown together. There is a good example in Fig. 309, and the explanation there given is "make haste slowly," but there must surely be more complete reading, if we only knew it, and perhaps the author will help us to it at a future time.

Very interesting is the explanation of the mysterious lady of worship that the poets wrote about from Petrarch to Shakespeare, Spenser, and others. Her real name was "Philosophy,"

or "Wisdom," and she is still being worshipped, but openly, now, instead of in secret. Let me quote only one more note of interest out of the many in the book, and that is on page 97, where we see that by ordinance in France every master paper maker was compelled to identify his own products by water-marking into each sheet his surname or emblems, and that many paper mills clustered together where there was a good water supply.

"Their output was collected by factors, who rarely troubled to keep separate the different makings; hence it is a common occurrence to meet with thirty or forty different paper marks in a single volume."

This clears up the reason of so many water marks being found in Shakespeare's works, as well as the early books of Caxton, which have puzzled many students.

Yours faithfully,

A. CHAMBERS BUNTEN.

#### TO THE EDITOR OF "BACONIANA."

DEAR SIR,—By accident, intuition, or inspiration, I recently deciphered that "Good Frend" doggerel graven upon the original so-called "tombstone" in the chancel of the church at Stratford-on-Avon, supposed to cover the "bones" and "dust" of the immortal "Shakespeare," which for nearly three centuries has so mystified all who read, or, more correctly, tried to read it.

Flushed with success, like Alexander, I sought for new worlds to conquer, and accepted the challenge to "stay" and "read if thou canst" the nonsensical rhyme inscribed upon the "monument" on the wall above the "tombstone"—that "page" of "wit" which there is "writt." After a week, more or less, of pure persistent and patient effort (unlike the almost accidental discovery of the epitaphal reading), I was again a conqueror.

Yet both "epitaph" and inscription are so easily read—when you find out how to do it—that their very simplicity makes one wonder why the discovery has been so long delayed.

In advance of their publication (for which I am now preparing) I send you "A Prophetic Rhyme" for the columns of BACONIANA if you deem it worthy of acceptance. Not being, as yet, a Shakespearean scholar, I had not seen your very interesting magazine until a copy of the issue for July, 1908, was mailed to me last week by my friend and fellow-vegetarian, Mrs. Adelaide Johnson, the famous sculptress and Vice-President of the Women's International Vegetarian Union.

Let us hope that "Sir Francis"—who, not only in the very title of "Hamlet, Prince of Denmark," protests against being "*marked or yclept fine ham*," but also in his "Sonnets" (see No. III), and in *Romeo and Juliet* as well—may yet come into undisputed possession of his chosen name, adapted and adopted at first, perhaps, only as a "mask" from the name of the illiterate

Stratfordian, Shaksper. As "Shakespeare" let us henceforward recognise in name and memory the author of the essays and other writings now bearing the name of his foster-father, Bacon, as well as the plays and poems bearing the name he selected for posterity to honour, thus combining the learning and laws of Nestor, the genius and knowledge of Socrates, with the art of Virgil, in one man—or immortal.

BACONIC SHAKESPEARE, rise! oh, rise!  
 Too long from mortal eyes  
 The tomb hath hid the truth. Arise!  
 No longer "marked or yclept fine ham"  
 (What sorry fate!)  
 We read thy 'plaint in *Hamlet*,  
 Though it be but late.  
 Disowned while living,  
 England's royal son  
 Hath writ his name in history  
 Till the world be done.  
 Shakespearean Bacon,  
 Drop the latter name;  
 Let Francis "SHAKESPEARE"  
 Live alone in fame.

Yours courteously,

CHARLES ALEXANDER MONTGOMERY,  
*Honorary Secretary, New York Vegetarian Society.*

P. O. Box 888, New York, U.S.A., Feb. 15, 1909.

TO THE EDITOR OF "BACONIANA."

DEAR SIR,—In my paper, "Of Great Place by Shake-speare and Bacon," in the October number of BACONIANA, I stated that I did not remember having seen noticed the parallel to which I there called attention. That statement was true enough, but I should have remembered it, and I wish to apologise to Dr. Theobald for my inadvertence. The matter is fully set forth on page 45 of his admirable "Shakespere Studies in Baconian Light," a book which I value most highly and often refer to. The cause of my oversight was that at the time of writing my paper the book had been removed from my shelves to lend to a friend. I hope my carelessness will have no other effect than to call renewed attention to Dr. Theobald's most entertaining and admirable book.

While I am writing, Mr. Editor, let me thank you for the pleasure derived from reading your most excellent appreciation of the late Prof. Collins. I fully agree with you in all the praise you accord him. While he did say some hard things about Baconians, they were of no consequence in comparison to the nails he drove into the coffin of the Stratford bugaboo. Prof.

Collins's would-be curse was, like Balaam's, turned into a blessing.

ISAAC HULL PLATT.

Runnemed, Wallingford, Pennsylvania, Oct. 21, 1908.

TO THE EDITOR OF "BACONIANA."

I hope all Baconians will resent the particularly strong censure upon Mrs. Pott that Dr. Anders dares to put forth in the last numbers of *BACONIANA* when speaking of the word "rome" in Bacon's MS. "Promus" in the British Museum. Mrs. Pott is a painstaking student and has done valuable work, and Dr. Ander's sentence, "If it (rome) is in Mrs. Pott's book she must be put down as either a wilful forger or as an ignorant transcriber," cannot be allowed to pass without a challenge.

The book alluded to is called "The Promus of Formularies and Elegances, by Francis Bacon, illustrated and elucidated by passages from Shakespeare, by Mrs. Henry Pott, with a preface by E. A. Abbott, D.D., Head Master of the City of London School," (Longman, Green and Co.) ; and I have it before me at the present moment. On page 2 the following passage can be read: "Beside the proof afforded by identity of handwriting, these MSS. contain internal evidence that they were written by Bacon, for amongst them are the rough notes for the 'Colours of Good and Evil.'"

Another point I would remark is that Dr. Anders says, "If it is in Mrs. Pott's book," showing he has not read the book himself, and is speaking second-hand.

On consulting the original manuscript in the British Museum, one is struck by the difficulties she must have been met with in deciphering the faded writing of sentences in Latin, French, Italian, Spanish ; sentences out of Erasmus's Adagia ; Solomon ; lines from Seneca, Horace, Virgil, Ovid, and the Bible, etc. ; and on page 10 of her book Dr. Anders may read, "It will require the combined efforts of many minds to bring the work which has been attempted to a satisfactory state of completion, and it is not to be hoped that there should not be at present errors, omissions, and weak points which will be corrected by further study."

The record in question is hardly decipherable and might easily be mistaken, and Mrs. Pott would be the first to regret such mis-reading, but her work remains a monument of study and erudition and should be acknowledged as such. The reader of her "Promus" illustrations will find she has read many hundreds of books, which she gives lists of, and her labours must have taken years and cost a good deal of money.

Has Dr. Engel or Dr. Anders done as much ? Trusting others will take up the cudgels,

I remain, yours,

A. CHAMBERS BUNTEN.

The word "rome" is on page 386 in Mrs. Pott's "Promus," and she puts a mark of interrogation after it.



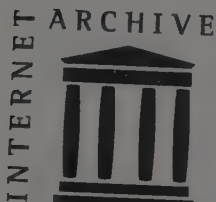
baconiana\_1909-07\_7\_27

2025-01-17

Box: IA40484516  
 Old Pallet: IA404845



Baconiana 1909-07: Vol 7  
 Iss 27



—  
 17.  
 —

ast  
 on  
 me  
 of  
 ord  
 no  
 nce  
 1 a

ave  
 to  
 e is

sufficient support for the hypothesis to justify its serious consideration. By far the most powerful work advocating this view, on what may be termed orthodox Baconian lines, is "Francis Bacon—Our Shakespeare,"\* by the late Mr. Edwin Reed.

The arguments contained therein may be supplemented by many important points, to which attention has been directed since its issue; but no impartial person could digest Mr. Reed's book without admitting that the chances were at least even that its title represented a fact.

\* Gay & Bird, 1902.

That Bacon had made use of his biliteral cipher (invented by him during his sojourn in France, referred to in the "Advancement of Learning," 1605, and fully explained in the "De Augmentis Scientiarum," 1623) was to be expected. When, therefore, Mrs. Gallup announced that she had discovered its use, not only in Bacon's works but in the 1623 folio edition of Shakespeare's plays and other works of the period, there was nothing inconsistent with probabilities. Mrs. Gallup has many strong supporters, but many ardent Baconians refuse to admit that the evidence in favour of the use of the cipher as alleged is convincing. They contend that corroboration is lacking. The subject is one of great intricacy and difficulty. The fact that it may be affirmed that so far only Mrs. Gallup has been able to decipher on any practicable scale is probably the stumbling-block to many who are willing to approach the subject without prejudice. The controversy which arose on the biliteral cipher caused a set-back to the Baconian case. Ninety-nine out of every hundred men now, practising literature, are quite ignorant of the important part which ciphers played in the conduct of the affairs of nations, societies, and individuals in the sixteenth century. The opponents of the Baconian theory traded on this ignorance for all it was worth. The cipher was a fair subject for ridicule and satire. The Press, generally conducted in these degenerate days by men of superficiality, compelled by the position they occupy to assume a pose of authority on subjects as to which they are profoundly ignorant, threw all its influence against Mrs. Gallup; but if public opinion was against her, she was never proved to be an impostor. Those who know her best speak of her honesty and self-sacrifice in the highest terms, and it may yet be demonstrated that she has accomplished the greatest literary feat of any woman, living or dead.

Judge Webbs' "The Mystery of William Shakespeare" and Lord Penzance's summing up to the jury, strong in their forcible argument, left the matter much as it was. "An Impartial Study of the Shakespeare Title," by Judge Stotsenburg, followed in 1904. This volume has never in England received the attention which it deserved. It contains a masterly examination of the vocabularies and peculiarities of style of the principal poets and dramatic writers of the Elizabethan period.

It was not until June of 1908, when "The Shakespeare Problem Restated," from the pen of Mr. G. Greenwood, M.P., appeared, that public attention to the controversy was again aroused. Here was a book, written by a barrister and a scholar, who was also a Member of Parliament, who refused acquiescence in the belief that Bacon was the author, but who in a most unmerciful manner attacked and demolished the Stratford citadel. There are honest critics, and these were compelled to acknowledge that Mr. Greenwood had made out a case which required answering. Canon Beeching in a feeble and half-hearted manner attempted the task, but as misrepresentation was his chief weapon Mr. Greenwood had little difficulty in effectually disposing of his assault. Then Sir Edward Sullivan, Bart., renewed the attack in the *Nineteenth Century* for April and May, and in the June number, Mr. Greenwood, although his reply was unfairly shortened and mauled by the Editor, placed the Baronet *hors de combat*.

The reviewers had barely laid down their pens from the consideration of "The Shakespeare Problem Restated" when a chapter of Mark Twain's autobiography, under the title of "Is Shakespeare Dead?" was placed before them, and they found the man whose name has always stood for sound common-sense ranged in line

with the Baconians with a confidence that cannot be questioned.

Most of the Shakespearean reviewers, instead of meeting Mark Twain in fair encounter, ride off with the quibble that he is a humorist, and his book is only to be treated as a great practical joke. The able writer in the *Westminster Review*, however, commences his notice of the book by boldly stating: "My intended subscription to the Shakespeare Memorial is held in abeyance. Doubts assail my mind." No champion now sets forth to do battle for the old superstitious belief, and Baconians are noticing that there is a general tendency among those brilliant scholars of Elizabethan literature who constitute themselves guardians of William Shakspeare's literary reputation to keep out of sight and hearing.

So far as the intellectual forum is concerned, the attack on Shakspeare's authorship has succeeded beyond question, and the claims made for Bacon's authorship are so far conclusive as to leave little reasonable doubt. But as Mr. Hillaire Belloc averred in an article in the *Morning Post*, referred to in the last number of BACONIANA, the plain man will require more than intellectual proof before setting aside a title based on possession for upwards of three hundred years; he will require some mechanical proof which will stand the test of close scrutiny.

Such a proof would be the records alleged to have been made by means of the biliteral cipher; but until others besides Mrs. Gallup can decipher and corroborate her, the plain man refuses to accept her testimony.

At this interesting stage of the controversy Messrs. Constable and Co. publish a work by Mr. William Stone Booth on "Some Acrostic Signatures of Francis Bacon," which is dealt with elsewhere in these

columns. Here surely is that mechanical proof for which Mr. Belloc asked. It is a singular fact that up to the present time, although the book has been in the reviewers' hands for some weeks, no notice of it has appeared—at any rate, in any of the leading daily or weekly papers. It is true that Mr. William Archer has made some references to it in a column of gossip which he provides for the *Morning Leader*, but some of his contentions he admits were founded on error, and, as to the rest, they bear evidence that he has failed to grasp the problem which Mr. Booth advances.

In a few weeks will be published another work by Mr. E. V. Tanner, giving mechanical proof of the most remarkable character of the existence of a cipher in the lines "To the Reader," prefixed to the folio edition of Shakespeare's plays. There will be no difficulty about proof in this case. Every schoolboy will be able to verify Mr. Tanner's most ingenious discoveries.

And then—what next? A further mechanical proof of such a character that the plain man will stand aghast. Any evening a bomb may be thrown into the literary world which will cause a cataclysm in which the literary reputation of that silent man of Stratford will be engulfed with those of the Lees, Beechings, and other distinguished men of letters who "know so much that is not so." The mills of Francis Bacon have been grinding very slowly but very surely, and within a very short period those who, acting under his instructions, have been turning the stones will see him enter into his kingdom with undisputed sovereignty. That will be their reward, but it will be sufficient.

## BACON ON THE STAGE.

STRATFORDIANS contend that Bacon had little sympathy with and no knowledge of the stage, or of stage-craft. To prove that there is no foundation in fact for the statements I proffer the following quotations from his prose works, letters, speeches, etc. The truth is that he was so keenly in touch with the best aims of the theatre and its operations that he continually turned to the stage and stage-craft for the expressions of his ideas in speaking and writing on very different matters.

## ALLUSIONS TO SHAKE-SPEARE'S PLAYS.

Sir Francis Bacon's "*Apology concerning Essex addressed to the Earl of Devonshire*," contains extraordinary admissions.\*

"I remember an answer of mine in a matter which had some affinity with my Lord's (Essex) cause, which though it grew from me went about in other's names. For Her Majesty being mightily incensed with that book which was dedicated to my Lord of Essex being a Story of the first years of King Henry IV., thinking it a seditious prelude, to put into the people's heads boldness and faction, said she had an opinion that there was treason in it. . . . The Queen would not be persuaded that it was his writing whose name was to it, but that it had some more mischievous author."

The next passage proves that "the matter" alluded to was the "Book of Henry IV.," and also that Bacon wrote it :—

"The next news that I heard was . . . it was allotted to me that I should set forth some undutiful carriage of my Lord in giving occasion and

\* Vol. I., *Bacon's Works*, p. 436. Published by William Ball.



countenance to a seditious pamphlet, as it was termed, which was the Book, before mentioned, of King Henry IV. Whereupon I replied to that allotment . . . that it was an old matter, and had no manner of coherence with the rest of the Charge . . . and therefore that I having been wronged by bruits before, this would expose me to them more; and it would be said I gave in evidence mine own tales.”\*

To prove that it was a play of Shake-speare which is here alluded to I quote from “*A Declaration of the Practices and Treasons Committed by Robert, late Earl of Essex.*”†

“To prove him privy to the plot it was given in evidence . . . that the afternoon before the rebellion, Merick, with a great company of others that afterwards were all in the action, had procured to be played before them the Play of Deposition of King Richard the Second. Neither was it casual, but a Play bespoke by Merick. And not so only, but when he was told by one of the Players, that the Play was old,‡ and they should have lost in playing it, because few would come to it; there were forty shillings extraordinary given to play it, and so therupon played it was. So earnest he was to satisfy his eyes with the sight of that Tragedy, which he thought soon after his Lordship should bring from the Stage to the State, but that God turned it upon their own heads.”

In *The Proceedings of the Earl of Essex* we find—

“About that time there did fly about in London streets and Theatres divers seditious libels etc.”§

In Apophthegm 21 the subject is again treated of.

\* *Ibid*, p. 438. † *Ibid*, p. 424.

‡ Bacon had said in a former paragraph, “It was an old matter.”

§ *Ibid*, p. 403.

"The book of Deposing King Richard II. and the Coming in of Henry IV., supposed to be written by D. Hayward, who was committed to the Tower for it, had much incensed Queen Elizabeth and she asked Mr. Bacon, being then her counsel learned, whether there were any treason contained in it?"

Again in James' reign Bacon alludes to the Shakespeare play in his "Charge against Mr. Oliver St. John."

"This gentleman, not suddenly by his pen . . . not privately, . . . but publickly as it were, . . . slandered and traduced the King. . . . Intending, as it seems, to play prizes, . . . would bring his papers upon the Stage.

"In this writing is a wicked and seditious slander; setting him (the King) forth for . . . a match for a Richard the Second. . . . Now Mr. I. S. . . . for your comparison with Richard II., I see you follow the example of them that brought him upon the Stage and into print in Queen Elizabeth's time." \*

When Lambard, keeper of the Records, waited upon her at the Palace, she exclaimed to him, "I am Richard, know you not that?" †

#### DOUBTFUL ALLUSIONS.

"I shall not promise you weight for weight but Measure for Measure" (*Letter to Tobie Mathew*).

"In some Comedies of Errors . . . the Mistress and the Maid change habits" (*Advancement of Learning*).

"So well sorted with a Play of Errors" (*Grays Inn Masque*).

"More willing to hear Julius Cæsar than Queen Elizabeth commended" (*To Tobie Mathew*).

\* *Works*, Vol. I., pp. 689, 691, 692.

† *Story of Lord Bacon's Life*. By Hepworth Dixon. P. 156.

"We see Brutus and Cassius invited to a supper certain whose opinion they meant to feel" (*Advancement of Learning*).

"All is well that endes well" (*Promus*, 949).

#### WITH REGARD TO THE STAGE.

In the charges by His Majesty's Attorney-General against the Earl and Countess of Somerset concerning Sir Thomas Overbury, Sir Francis Bacon speaks like a stage manager :—

"The great frame of justice, my Lords, in this present action, hath a Vault, and hath a Stage: a Vault, wherein these works of darkness were contrived, and a Stage with steps by which it was brought to light," \*

"I will . . . hold myself to that which I called the Stage, or Theatre, whereunto indeed it may be fitly compared: for that things were first contained within the invisible judgments of God, as within a Curtain,† and after came forth and were acted most worthily by the king, and right well by his ministers." †

"Things stood by the space almost of two years during which time God . . . did bind and nail . . . fast the Actors and instruments . . . as neither the one looked about them nor the other stirred or fled." §

"Then follow the proceedings of Justice against the other offenders . . . all these being but the organs and instruments of this fact, the Actors and not the Authors . . . But, my lords, where I speak of a Stage, I doubt I hold you upon the Stage too long." ||

And again, "Certainly, my lords, the Tragical misery of that poor gentleman, Overbury, ought somewhat to obliterate his faults." ¶

\* *Works*, Vol. I. p. 702.

† Name of first Play House, The Curtain.

‡ *Works*, Vol. I. p. 703. § *Ibid*, p. 703. || *Ibid*, p. 704.

¶ *Ibid*, p. 706.

"Weston was the Actor or Mechanical party in this impositionment."

"Weston . . . was the principal Actor in the impositionment."

"Thus when they heard this poor gentleman in the Tower . . . then was the time to execute the last Act of this Tragedy."

(To Somerset): "You were the principal Actor and had your hand in all those Acts."

"Because there must be a time for the Tragedy to be acted . . . Overbury must be held in the Tower."

And, again, see "*The Charge of the King's Attorney-General against Mr. Lumsden*," etc.\*:—

"For this His Majesty's virtue of justice God hath of late raised an occasion and erected as it were a Stage or Theatre much to his honour, for him to shew it and act it in the pursuit of the untimely death of Sir Thomas Overbury."

"No inglorious exit from the Stage" (*Felicities of Queen Elizabeth*, Latin ed., pub. by Rawley, 1608).

"Allen that was the Player . . . I like well that Allen playeth the last Act of his life so well" (*Letter to Buckingham*).

"The Scene of the Tragedy is changed, and it is a new Act to begin" (*War with Spain*)."

"All would be but a play upon the Stage, if Justice went not on in the right course" (*Letter to Buckingham*).

"Where a man cannot fitly play his own Part if he hath not a friend, he may quit the stage" (*Essay of Friendship*).

"Borrow a horse and armour for some Public Show" (*Letter to Salisbury*).

"The colours that show best by candle-light are white, carnation, and a kind of sea-water green, and ouches and spangs" (*Essay of Masques*).

\* *Ibid*, p. 695.

"Naked and open daylight . . . doth not show the Masques and Mummeries half stately and daintily as candle lights" (*Essay of Truth*).

"He thought after the manner of Stage-Plays and Masques to show . . . afar off, and therefore . . . sailed into Ireland" (*Henry VII.*).

"One of the aptest particulars that hath come or can come upon the Stage" (*Letter to Essex*).

"Those that dance too long Galliards . . . take them off, and bring others on" (*Essay of Discourse*).

"A good Cross-Point but worst Cinq-a-pace" (*Promus*).

"The foolish bird playeth the ape in gesture" (*Nat. History*).

"Moving the head or hand too much . . . sheweth a fantastical, light, and fickle operation of the spirit, Consequently like mind as gesture . . . use a modest action in either" (*Short Notes*).

"When . . . business comes upon the Stage I carry it with strength and resolution" (*Letter to Buckingham*).

"Stories invented for the Stage are neater, more elegant, and more agreeable to the taste than . . . true Stories" (*Novum Organum*).

"An *Ædilio*; one that should have set forth some magnificent Shows or Plays (*Advancement of Learning*, Book II.).

"An Action which seldom cometh upon the Stage" (*Advancement of Learning*, Book II.).

"It was one of the longest Plays of that kind that hath been in memory" (*Henry VII.*).

"Neither do I judge of the Play by the First Act" (*Letter to Essex*).

"Inconstancy of Fortune with inconstancy of mind makes a dark Scene" (*De Aug.*, Book VI.).

"These things should not be Staged" (*Letter to Buckingham*).

"Momus seeing in the frame of Man's heart such angles and recesses, found fault there was not a window to look into it. This window we can obtain" (*De Augmentis*).

"Like to reflexions in Looking Glasses" (*Nat. History*).

"The curious window into hearts of which the Ancients speak" (*Device of the Indian Prince*).

"Give me leave to set before you two glasses, such as never met in one age, the Glass of France, and the Glass of England" (*Attorney-General's Speech*).

"It is more than time that there was an end and surcease made . . . whereby matters of religion is handled in the style of the Stage" (*Of the Church*).

"The Stage is more beholding to Love than the life of man" (*Essay of Love*).

"As the tongue speaketh to the ear so the Gesture to the eye."

"He played as if he had been upon the Stage" (*Advancement of Learning*).

"A virtuous man will be virtuous *in-solitudine* in a desert, and not only in *Theatro* upon the Stage" (*Colours of Good and Evil*).

"One and one other are sufficient for the largest Stage" (*Promus*).

"A perfect Palace . . . I would have only one goodly room above stairs, of fifty feet at least high. And under it a room of the same length and width, for a Dressing or Preparing place at Feasts, Plays and such Magnificencies, and to receive conveniently the Actors while dressing and preparing" (*Essay of Building*, Post-humous edition).

"I do not desire to Stage myself, nor my pretensions, but for the comfort of a private life" (*La: Buckingham*).

"Wherein he hath already so well profited . . . this entrance upon the Stage" (*Letter to the King*).



"In this entrance upon the Stage . . . he (Villiers) hath not committed any manifest error" (*Letter to King James*, clvii.).

"Who would not be offended at one that cometh into the pulpit, as if he came upon the Stage to play parts?" (*Of the Church, Touching a preaching Ministry*).

"What can be more disagreeable than in common life to copy the Stage?" (*De Aug.*, Book VI.).

"Let Anti-Masques not be too long; they have been commonly of fools, satyrs, baboons, wild men, antics, beasts, spirits, witches, Ethiopes, pigmies, turquets, nymphs, rustics, Cupids, statues moving, and the like" (*Essay of Masques*).

"Let the suit of the Maskers be graceful, and such as become the person when the vizards are off . . . let the music . . . be recreative. Double Masques, one of men another of ladies addeth state and variety" (*Ibid*).

"Will be ready to furnish a Masque" (*Letter to Burleigh*).

"Many other Plays of the same kind might be put together and harmonised" (*Novum Organum*).

"The alteration of scenes, so it be quickly and without noise are things of great beauty and pleasure" (*Essay of Masques*).

"Acting in song, especially in Dialogues, hath an extreme good grace, Acting, not dancing, for that is a mean and vulgar thing" (*Ibid*).

"Arts . . . are judged by Acts and Master-Pieces as I may term them" (*Advancement of Learning*).

#### REMARKS ABOUT STAGE-PLAYERS OR ACTORS.

"Stage-Players . . . by this faculty of Playing" (*Adv. of Learning*).

"Such who themselves have been Actors on the Stage" (*Essay of Counsel*).

"A good Comediante" (*Promus*).

"First appearance upon the Stage in . . . . new character" (*Henry VII.*).

"A Player, who, if he were left out of his auditory and their applause he would straight be out of heart and countenance" (*Colours of Good and Evil*).

"Action . . . that part of an orator which is but superficial, and rather the virtue of a Player" (*Essay of Boldness*).

"Acting the part of a prince handsomely" (*Henry VII.*).

"Advise you whether you will play the Honest Man or no" (*Letter to Kempe*).

"They would make you a King in a Play" (*Henry VII.*).

"The Actor or Mechanical party" (*Resuscitatio*).

"Tragedian's Buskin" (*Promus*).

"There be Mountebanks, as well in the civil body as in the natural" (*Memorial of Access*, 1622).

"A Buskin that will serve both legs" (*Promus*).

"Stage-Playing accustoms young men to bear being looked at" (*De Augmentis*).

"Insinuating his purpose to be an Actor" (*A Report*).

"Augustus Cæsar . . . when he died desired his friends about him to give him a *Plaudite* as if he were conscient to himself that he had played his part well upon the Stage (*Adv. of Learning*, Book II.).

"The Epicureans pronounce of the stoical felicity placed in virtue that it is a felicity of a Player . . . they in ridicule call virtue a Theatrical good" (*De Aug.*, Book VI.).

"Such a Mercurial as the like had seldom been known, and could make his own Part if at any time he chanced to be out" (*Ibid.*).

"Use this lad to counterfeit and personate . . . frame him and instruct him in the Part" (*Henry VII.*).

"Playing the Prince" (*Ibid*).

"A serious Part" (*Ibid*).

"It is easier to retain the image of a Player acting his Part, than the corresponding notions of Invention and Action" (*De Aug.*, Book VI.),

"Buffoons do draw all things to conceit ridiculous" (*Adv. of Learning*).

"Nothing more variable than voices . . . a Buffoon or Pantomimi will express so many as pleaseth" (*Ibid*).

"There be certain Pantomimi that will represent the voices of Players of Interludes so to the life as if you see them not you would think they were those Players themselves, and the voices of other men that they hear" (*Nat. History*).

"Could counterfeit the distance of voices . . . in such sort as when . . . fast by you you would think, the speech came from afar off, in a fearful manner . . . I see . . . use for it in counterfeiting ghosts or spirits" (*Ibid*).

"I thought it not impossible but that I as a looker-on might cast mine eyes upon some things which the Actors themselves . . . did not, or would not see" (*Of the Church*).

"A looker-on often sees more than a Player" (*Adv. of Learning*).

"Did set foot on the Stage, and acted new fables neither much applauded or of any elegant argument or subject" (*Experimental History*).

"An Actful, sprightly man" (*Letter to Villiers*).

"Who, when one would think he standeth in great Majesty and felicity, he is troubling to say his Part" (*Gray's Inn Masque*).

"Bashfulness is a great hindrance to a man . . . of uttering his conceit" (*Short Notes*).

"Had you . . . acted your Parts to the best and yet matters should . . . have gone backward there would

be no hopes of amendment, but as it has happened principally through your own errors, if these are corrected all may be recovered" (*De Augmentis*, Book VI.).

"Knowing myself by inward calling to be fitter to hold a Book than Play a Part" (*Letter to Bodley*).

"None could hold the Book so well to prompt and instruct . . . Stage-Play as she could" (*Henry VII.*).

"Your life is nothing but a continual acting upon a Stage" (*Queen's Device*).

"There be some whose lives are as if they perpetually played upon the Stage, disguised to all others, open only to themselves" (*Harleian MS.*).

#### OF THE THEATRE.

"Theatres and the like are honorable things" (*Offer to King J. of a digest of laws*, p. 671, Vol. I., *Works*).

"Dramatic poetry, which has the Theatre for its world, would be of excellent use if it were sound, for the discipline and corruption of the Theatre is of very great consequence. . . . The action of the Theatre, though modern states esteem it but ludicrous unless it be satirical and biting, was carefully watched by the ancients that it might improve mankind in virtue; and indeed many wise men and great philosophers have thought it to the mind as the bow to the fiddle; and certain it is, though a great secret in nature, that the minds of men in company are more open to affections and impressions than when alone" (*De Augmentis*, chap. xiii., p. 97, Edited by Joseph Devey).

"The justest division of poetry . . . (1) Into Narrative. (2) Dramatic. (3) Allegorical. . . . Dramatic poetry is a kind of visible History, giving the images of things as if they were present, whilst History represents them as past" (*Ibid.*, p. 96).

"Beholding this noble Action . . . as in a Theatre,

with great admiration" (*Retreat of Gaunt, A War with Spain*).

"Stood all as in a Theatre" (*New Atlantis*).

"In this Theatre of Men's lives, it is reserved for God and the Angels to be lookers on" (*Advancement of Learning*).

"Life . . . sends Men headlong into this wretched Theatre, where being arrived, their first language is that of mourning" (*An Essay on Death*, Vol. I., *Works*, etc., William Ball).

"Pedant's hath been scorned upon Theatres, as the ape of tyranny" (*Advancement of Learning*, Book I.).

"By the help and ministry of man . . . another Theatre comes into view" (*Parasceve and Hist. Nat.*).

"The Theatre of the Poets" (*Novum Organum*).

"Partakers of God's Theatre shall likewise be partaker of God's rest" (*Essay of Great Place*).

#### TRAGEDY AND COMEDY.

"The deformity of Flattery is Comedy, but the injury Tragedy" (*De Aug.*, Book VI.).

"The things to be seen and observed . . . Comedies, such whereunto the better sort of persons do resort" (*Essay of Travel*).

"Be pleased benignly to bow your ears to hear the Tragedy of a young man that by right ought to hold in his hand the ball of a Kingdom" (*Henry VII.*).

"The Tragedies likewise from them (King's children) have been many" (*Essay of Empire*, 1625).

"Tragedies and Comedies are made of one alphabet" (*Promus*).

"A false or factious Factor, might oftentimes make great Tragedies upon no great ground" (*A Report, Resuscitatio*).

"The Poets in Tragedies do make the most passionate lamentations" (*Colours of Good and Evil*).

"Fortune doth not commonly bring in a Comedy after a Tragedy" (*Henry VII.*).

"To a good man cruelty means Tragical fiction" (*De Aug.*, Book VI.).

"To turn religion into a Comedy is a thing far from the devout reverence of a Christian" (*Of the Church*).

"As to the Stage love is ever matter of Comedies and now and then of Tragedies, but in life it doth much mischief" (*Essay of Love*, British Museum Copy).

"In a lively Tragedy" (*Queen's Device*).

"Tragedy of calamities . . . Comedies of ridiculous frustrations, and Disappointments" (*Grays Inn Masque*).

I conclude with an application of a line from St. Luke :—

"Of the abundance of the heart his mouth speaketh."

ALICIA AMY LEITH.

---

## "MARK TWAIN" NOBISCUM.

"The life of Shakespeare is a fine mystery, and I tremble every day lest something should turn up."—*Charles Dickens*.

IN his latest work, "Is Shakespeare Dead?" our greatest living humorist has made mince-meat of the Stratford miracle-mongers. Hence it has been left severely alone by newspaper critics. In fact, I have not seen a single review of the volume on this side of the Atlantic. More's the pity, as it deserves a thousand-and-one—at least, from the Baconian point of view. At any rate I shall give him the one with no little pleasure.

Mark is seen in his very best vein in this vigorous onslaught on the "Shakespeare" of tradition, whom he turns inside out in his singularly incisive process of analytical extermination. His dissection of "the man



of Stratford” leaves very few scraps of the original cadaver for the scalpels of subsequent anatomists.

When he was seven years old, Mark tells us in his inimitable style, he “meditated” a biography of no less a personage than Satan and found, on looking into the subject, that “it was ‘conjectured’—though not established—that Satan was originally an angel in heaven; that he fell, that he rebelled, and brought on a war; that he was defeated, and banished to perdition. Also, ‘we have reason to believe’ that later he did so-and-so; that ‘we are warranted in supposing’ that at a subsequent time he travelled extensively, seeking whom he might devour; that a couple of centuries afterward, ‘as tradition instructs us,’ he took up the cruel trade of tempting people to their ruin, with vast and fearful results; that by-and-bye, ‘as the probabilities seem to indicate,’ he may have done certain things, he might have done certain other things, he must have done still other things.”

“And so on and so on. We set down the five known facts by themselves, on a piece of paper, and numbered it ‘page 1;’ then on fifteen hundred other pieces of paper we set down the ‘conjectures,’ and ‘suppositions,’ and ‘maybes,’ and ‘perhapses,’ and ‘doubtlesses,’ and ‘rumors,’ and ‘guesses,’ and ‘probabilities,’ and ‘likelihoods,’ and ‘we are permitted to thinks,’ and ‘we are warranted in believings,’ and ‘might have beens,’ and ‘could have beens,’ and ‘must have beens,’ and ‘unquestionablys,’ and ‘without a shadow of doubts’—and behold!

“*Materials?* Why, we had enough to build a biography of Shakespeare!”

He told his Sunday-school teacher—when remonstrated with on his iniquitous project—that he did not wish to “make fun of Satan,” but that he “had only a warm desire to make fun of those others and laugh at them.” “What others?” asked the teacher. “Why the Supposers, the Perhapsers, the Might-Have-

Beeners, the Could-Have-Beeners, the Must-Have-Beeners, the Without-a-Shadow-of-Doubters, the We-are-Warranted-in-Believers, and all that funny crop of solemn architects who have taken a good solid foundation of five indisputable and unimportant facts and built upon it a conjectural Satan thirty miles high."

Next, in Chapter III., Mark gently approaches Shakespeare, and this is what he says on this delicate subject :—

"How curious and interesting is the parallel—as far as poverty of biographical details is concerned—between Satan and Shakespeare. It is wonderful, it is unique, it stands quite alone, there is nothing resembling it in history, nothing resembling it in romance, nothing approaching it even in tradition. How sublime is their position, and how overtopping, how sky-reaching, how supreme—the two Great Unknowns, the two Illustrious Conjecturabilities! They are the best-known unknown persons that have ever drawn breath upon the planet.

"For the instruction of the ignorant I will make a list now of those details of Shakespeare's history which are *facts*—verified facts, established facts, undisputed facts."

Then the *facts* of Shakespeare's biography are given as they were *known* to biographers who lived before Dr. Sidney Lee, with passing comments by Mark, such as—

"If Shakespeare had owned a dog—but we need not go into that; we know he would have mentioned it in his will. If a good dog, Susanna would have got it; if an inferior one his wife would have got a dower interest in it. I wish he had had a dog, just so we could see how painstakingly he would have divided that dog among the family, in his careful business way." . . . So far as anyone *knows and can prove*, Shakespeare of Stratford wrote only one poem during his life. This one is authentic. He did write that one—a fact which stands undisputed; he wrote the whole of it; he wrote the whole of it out of his own head. He commanded that this work of art be engraved upon his tomb, and he was obeyed. There it abides to this day. This is it :—

“‘Good frend for Iesus sake forbear,  
To digg the dust enclosed heare ;  
Bleste be ye man yt spares thes stones,  
And curst be he yt moves my bones.’

“In the list as above set down will be found *every positively known* fact of Shakespeare’s life, lean and meagre as the invoice is. Beyond these details we know *not a thing* about him. All the rest of his vast history, as furnished by the biographers, is built up, course upon course, of guesses, inferences, theories, conjectures—an Eiffel Tower of artificialities rising sky-high from a very flat and very thin foundation of inconsequential facts.”

Then follows a chapter on “Conjectures,” in which appears the following :—

“However, it is ‘conjectured’ that he accomplished this and more, much more ; learned law and its intricacies ; and the complex procedure of the law courts ; and all about soldiering, and sailing, and the manners and customs and ways of royal courts and aristocratic society ; and likewise accumulated in his one head every kind of knowledge the learned then possessed, and every kind of humble knowledge possessed by the lowly and the ignorant ; and added thereto a wider and more intimate knowledge of the world’s great literatures, ancient and modern, than was possessed by any other man of his time—for he was going to make brilliant and easy and admiration-compelling use of these splendid treasures the moment he got to London. And according to the surmisers, that is what he did. Yes, although there was no one in Stratford able to teach him these things, and no library in the little village to dig them out of. His father could not read, and even the surmisers surmise that he did not keep a library.

“It is surmised by the biographers that the young Shakespeare got his vast knowledge of the law and his familiar acquaintance with the manners and customs and shoptalk of lawyers through being for a time the *clerk of a Stratford court* ; just as a bright lad like me, reared in a village on the banks of the Mississippi, might become perfect in knowledge of the Behring Strait whale-fishery and the shop-talk of the veteran exercisers of that adventure-bristling trade through catching catfish with a ‘trot-line’ Sundays. But the surmise is damaged

by the fact that there is no evidence—and not even tradition—that the young Shakespeare was ever clerk of a law court.

"It is further surmised that the young Shakespeare accumulated his law-treasures in the first years of his sojourn in London, through 'amusing himself' by learning book-law in his garret and by picking up lawyer-talk and the rest of it through loitering about the law courts and listening. But it is only surmise; there is no *evidence* that he ever did either of those things. They are merely a couple of chunks of plaster of Paris. . . . Then in a noble frenzy of poetical inspiration he wrote his one poem—his only poem, his darling—and laid him down and died :

"Good frend for Iesus sake forbear,  
To digg the dust enclosed heare;  
Bleste be ye man yt spares thes stones,  
And curst be he yt moves my bones.'

"He was probably dead when he wrote it. Still, this is only conjecture. We have only circumstantial evidence. Internal evidence.

"Shall I set down the rest of the conjectures which constitute the giant biography of William Shakespeare? It would strain the unabridged dictionary to hold them. He is a Brontosaurus: nine bones and six hundred barrels of plaster of Paris."

The next chapter is entitled, "We May Assume," which starts:—

"In the Assuming trade three separate and independent cults are transacting business. Two of these cults are known as the Shakespearites and the Baconians, and I am the other one—the Brontosaurian.

"The Shakespearite knows that Shakespeare wrote Shakespeare's Works; the Baconian knows that Francis Bacon wrote them; the Brontosaurian doesn't really know which of them did it, but is quite composedly and contentedly sure that Shakespeare *didn't* and strongly suspects that Bacon *did*. We all have to do a good deal of assuming, but I am fairly certain that in every case I can call to mind the Baconian assumers have come out ahead of the Shakespearites. Both parties handle the same materials, but the Baconians seem to me to get much more reasonable and rational and persuasive results out of them than is the case with the Shakespearites. The Shakespearite conducts his assuming

upon a definite principle, an unchanging and immutable law—which is : 2 and 8 and 7 and 14, added together, made 165. I believe this to be an error. No matter, you cannot get a habit-sodden Shakespearite to cipher-up his materials upon any other basis. With the Baconian it is different. If you place before him the above figures and set him to adding them up, he will never in any case get more than 45 out of them, and in nine cases out of ten he will get just the proper 31."

It is when Mark reaches consideration of the author of the plays as a *lawyer* that he fairly gets into the spirit of the business and gives his opponents some straight hits from the shoulder.

Following Dr. Garnett in the assertion, a writer in the May number of *Blackwood* stated that "though a poet may understand law, no lawyer was ever a poet." I have a sort of hazy recollection that Sir Walter Scott, "a lawyer," was also "a poet," if the *Lady of the Lake*, *Marmion*, and other verses from his pen can be considered "poetry." Sir Walter, of course, had no such opportunity in his *poems* as Shakespeare was afforded in his *dramas* and *sonnets* of introducing law into what he wrote; but in his *novels* Scott did not hesitate to utilize his law for the purpose of his art, giving it through the lips of Pleydell, Fairford, Glossin, Meikleham, Bind-loose, Saddletree, Peebles, and other characters. Lowell and Blackstone, both lawyers, also wrote poetry. So did Bacon! Dr. Sidney Lee maintains that "Shakespeare's accurate use of legal terms . . . may be attributable *in part* to his observation of the *many* legal processes in which his father was involved, and *in part* to early intercourse with members of the Inns of Court." Canon Beeching in his weak and evasive reply to Mr. George Greenwood, insists that "Shakespeare's legal phraseology can be traced perhaps to the *innumerable* [better than Dr. Lee's many] law papers belonging to the family suits;" and that "Meanwhile it is satisfactory to observe that if distinguished lawyers of our

own generation can be quoted for the opinion that Shakespeare's knowledge of law implies a professional training, other lawyers, *no less distinguished*, can be quoted on the other side." Who are they, Canon, as compared with Lord Chief Justice Campbell, Lord Penzance, Judge Webb, Judge Holmes, J. C. Hart, T. S. Dixon, Senator Davis, Pitt-Lewis, K.C., Mr. Greenwood, Commissioner Kerr, Russell Lowell, Dr. Furnivall, and Dr. Appleton Morgan, President of the New York Shakespeare Society, among others? The only "distinguished lawyer" I know of "on the other side" (if he *was* "distinguished") was E. J. Phelps, Lecturer at Yale, who declared: "As to the law in Shakespeare, there is not enough to qualify an attorney's clerk in all his writings put together." Marvellous! And he was American Ambassador at the Court of Saint James!

I may remind you, Canon, that the author of the Shakespearean plays, poems, and sonnets shows over and over again not merely a knowledge of the principles and practice of the law of real property, but also of the common law, and of the criminal law, and a thorough intimacy of the exact letter of the Statute Law. This *fact* you will clearly see if you refer to lawyer Rushton's two books entitled *Shakespeare a Lawyer* and *Shakespeare's Legal Maxims*, where proof incontrovertible is given that the dramatist known as Shakespeare was fairly steeped in the intricacies of the law—"never was incorrect and never at fault," according to Lord Penzance; and Lord Chief Justice Campbell wrote: "Whilst novelists and dramatists are constantly making mistakes as to the law of marriage, of wills and of inheritance, to Shakespeare's law, lavishly as he propounds it, there can be neither demurrer, bill of exception, nor writ of error." Dr. Sidney Lee says in reply to this statement of Lord Campbell: "Legal termino-



logy abounded in *all plays and poems of the period.*" All, Dr. Lee? Surely not. Who was it, Dr. Lee, that Sir John Davies attacked for "conceits" in his Sonnets "based on legal technicalities," according to your own showing? Was it not Shakespeare! with regard to his "legal phraseology" in Sonnets 26, 87, 134 (you give 124, in error, in your *Life*, p. 107)? Whom else had Davies in his eye when he wrote his "Sonnets" but Shakespeare and "insignificant rhymers like the author of 'Zepheria' "? You say — "Legal terminology abounded in *all plays and poems of the period.*" Trot out a few for Baconian edification in addition to those I have mentioned and the *Parthenophil and Parthenope* of Barnabe Barnes. And Barnabe's law is not in the same hemisphere with that of Shakespeare, say in the speech of *Hamlet* commencing "Where be his quiddits now?" An apprentice in a solicitor's office could have written every item of Barnes' law in a few minutes without assistance from Dr. Lee's accommodating "members of the Inns of Court."

That this Sir John Davies, curiously enough, was a friend of Bacon's cannot be denied, and he was certainly "in the know" as to Bacon being a "poet," as it was to Davies that Bacon wrote when Davies accompanied James VI. from Scotland to England on his accession (1603), "so desiring you to be good to *concealed poets*;" and in a list of *poets* who lived in the reign of Queen Elizabeth, Stow, in his "Annales" (1615), includes next to each other the names of Sir Francis Bacon and Sir John Davies. What poetry was it that Bacon had written before 1603 (when he was a "concealed poet") or before 1615 (when he was, according to Stow, one of "our moderne and present excellent poets")? Bacon's only known poetry to 1625 (the year of publication) was his much-abused "Translation of Certain Psalms." This is a point worthy of Dr. Sidney

Lee's passion for literary investigation. It has for long been a puzzle to me what was the Bacon poetry alluded to in the two references I have given. The allusion by Bacon to "concealed poets" Spedding, Bacon's greatest biographer, says: "I cannot explain." Can Dr. Sidney Lee solve the conundrum? He might also inform the Bacon "monomaniacs" and "cranks" what another John Davies (the writing-master of Hereford and of Northumberland House MS. celebrity) means when he addresses Bacon in the following terms:—

"And to thy health in Helicon to drinke  
As to her Bellamour, the Muse is wont:  
*For thou dost her embosom; and, dost keep  
Her company for sport 'twixt grave affairs,  
So utterest law the livelier, through thy Muse:  
And for that all thy notes are sweetest aires."*

This was written in 1610 or 1611—long before the Psalm translations were published.

How did Bacon "embosom" "the Muse"? and how did he "keep the Muse's company *for sport 'twixt great affairs?*" I ask Dr. Lee. Unless Bacon was "a poet"—"concealed," perhaps—what is the meaning of these enigmatical lines in John Davies' "Wittes Pilgrimage"? What was the "sport?" And what was the practical outcome of Bacon's companionship with the Muse? The Shakespearean plays, poems, and sonnets?

If Bacon was not a poet how did Waller come to speak of him and Sidney as "nightingales who sang only in the spring?" And if he was not a poet how comes he to confess that he once indited a sonnet to Queen Elizabeth on behalf of Essex? Could this be one of the "Shakespeare" Sonnets, many of which fit into the position of Essex, when out of favour with the Queen?

But this is a digression from "Mark Twain," whose seventh chapter is one of surpassing interest—to me it is—and begins:—

“If I had under my superintendence a controversy appointed to decide whether Shakespeare wrote Shakespeare or not, I believe I would place before the debaters only the one question, *Was Shakespeare ever a practising lawyer?* and leave everything else out.

“It is maintained that the man who wrote the plays was not merely myriad-minded, but also myriad-accomplished; that he not only knew some thousands of things about human life in all its shades and grades, and about the hundred arts and trades and crafts and professions which men busy themselves in, but that he could *talk* about the men and their grades and trades accurately, making no mistakes. Maybe it is so, but have the experts spoken, or is it only Tom, Dick, and Harry? Does the exhibit stand upon wide, and loose, and eloquent generalizing—which is not evidence, and not proof—or upon details, particulars, statistics, illustrations, demonstrations?

“Experts of unchallengeable authority have testified definitely as to the only one of Shakespeare’s multifarious craft-equipments, so far as my recollections of Shakespeare-Bacon talk abide with me—his law-equipment. I do not remember that Wellington or Napoleon ever examined Shakespeare’s battles and sieges and strategies, and then decided and established for good and all, that they were militarily flawless; I do not remember that any Nelson or Drake or Cook ever examined his seamanship and said it showed profound and accurate familiarity with that art; I don’t remember that any king or prince or duke has ever testified that Shakespeare was letter-perfect in his handling of royal court-manners and the talk and manners of aristocracies; I don’t remember that any illustrious Latinist or Grecian or Frenchman or Spaniard or Italian has proclaimed him a past-master in those languages; I don’t remember—well, I don’t remember that there is *testimony*—great testimony—imposing testimony—unanswerable and unattackable testimony as to any of Shakespeare’s hundred specialities, except one—the law.

“Other things change, with time, and the student cannot trace back with certainty the changes that various trades and their processes and technicalities have undergone in the long stretch of a century or two and find out what their processes and technicalities were in those early days, but with the law it is different; it is mile-stoned and documented all the way back; and the master of that wonderful trade, that complex and

intricate trade, that awe-compelling trade, has competent ways of knowing whether Shakespeare-law is good law or not; and whether his law-court procedure is correct or not, and whether his legal shop-talk is the shop-talk of a veteran practitioner or only a machine-made counterfeit of it gathered from books and from occasional loiterings in Westminster.

"And so, as I have already remarked, if I were required to superintend a Bacon-Shakespeare controversy, I would narrow the matter down to a single question—the only one, so far as the previous controversies have informed me, concerning which illustrious experts of unimpeachable competency have testified: *Was the author of Shakespeare's Works a lawyer?*—a lawyer deeply read and of limitless experience? I would put aside the guesses and surmises, and perhapses, and might-have-beens, and could-have-beens, and must-have-beens, and we are justified-in-presumings, and the rest of those vague spectres and shadows and indefinitenesses, and stand or fall, win or loose, by the verdict rendered by the jury upon that single question. If the verdict was Yes, I should feel quite convinced that the Stratford Shakespeare, the actor, manager, and trader, who died so obscure, so forgotten, so destitute of even village consequence that sixty years afterwards no fellow-citizen and friend of his later days remembered to tell anything about him, did not write the Works.

"Chapter XIII. of 'The Shakespeare Problem Restated' bears the heading 'Shakespeare as a Lawyer,' and comprises some fifty pages of expert testimony, with comments thereon, and I will copy the first nine, as being sufficient all by themselves, as it seems to me, to settle the question which I have conceived to be the master-key to the Shakespeare-Bacon puzzle."

Then follows part of Mr. Greenwood's admirable Chapter XIII. of "The Shakespeare Problem Restated."

Later on, Mark descants on the Bacon possibilities. Here are a few :—

"When we read the praises bestowed by Lord Penzance and the other illustrious experts upon the legal condition and legal aptnesses, brilliancies, profundities and felicities so prodigally displayed in the plays, and try to fit them to the historyless Stratford stage-manager, they sound wild, strange, incredible, ludicrous; but when we put them in the mouth of Bacon they

do not sound strange, they seem in their natural and rightful place, they seem at home there. Please turn back and read them again. Attributed to Shakespeare of Stratford they are meaningless, they are inebriate extravagancies—intemperate admirations of the dark side of the moon, so to speak; attributed to Bacon, they are admirations of the golden glories of the moon's front side, the moon at the full—and not intemperate, not overwrought, but sane and right, and justified. 'At every turn and point at which the author required a metaphor, simile or illustration, his mind ever turned *first* to the law; he seems almost to have *thought* in legal phrases; the commonest legal phrases, the commonest of legal expressions were ever at the end of his pen.' That could happen to no one but a person whose *trade* was the law; it could not happen to a dabbler in it. Veteran mariners fill their conversation with sailor-phrases and draw all their similes from the ship and the sea and the storm, but no mere *passenger* ever does it, be he of Stratford or elsewhere; or could do it with anything resembling accuracy, if he were hardy enough to try. Please read again what Lord Campbell and the other great authorities have said about Bacon when they thought they were saying it about Shakespeare of Stratford. . . .

"I haven't any idea that Shakespeare will have to vacate his pedestal this side of the year 2209. Disbelief in him cannot come swiftly. Disbelief in a healthy and deeply-loved tar baby has never been known to disintegrate swiftly; it is a very slow process. It took several thousand years to convince our fine race—including every splendid intellect in it—that there is no such thing as a witch; it has taken several thousand years to convince that same fine race—including every splendid intellect in it—that there is no such person as Satan; it has taken several centuries to remove perdition from the Protestant Church's programme of post mortem entertainments; it has taken a weary long time to persuade American Presbyterians to give up infant damnation, and try to bear it as best they can; and it looks as if their Scotch brethren will still be burning babies in the everlasting fires when Shakespeare comes down from his perch.

"We are the reasoning race. We can't prove it by the above examples, and we can't prove it by the miraculous 'histories' built by those Stratfordolaters out of a hatful of rags and a barrel of sawdust, but there is plenty of other things we can prove it by, if I could think of them. We are the reasoning race, and when we find a vague file of chipmunk-tracks string-

ing through the dust of Stratford village, we know by our reasoning powers that Hercules has been along there. I feel that our fetish is safe for three centuries yet. The bust, too, there in the Stratford church. The precious bust, the priceless bust, the calm bust, the serene bust, the emotionless bust, with the dandy moustache and the putty face, unseamed of care—that face which has looked passionlessly down upon the awed pilgrim for a hundred and fifty years, and will still look down upon the awed pilgrim three hundred more, with the deep, deep, deep, subtle, subtle, subtle expression of a bladder. . . .

"Isn't it odd, when you think of it—that you may list all the celebrated Englishmen, Irishmen, and Scotchmen of modern times clear back to the first Tudors—a list containing five hundred names, shall we say?—and you can go to the histories, biographies, and cyclopædias and learn the particulars of the lives of every one of them? Every one of them, except one—the most famous, the most renowned—by far the most illustrious of them all—Shakespeare! You can get the details of the lives of all the celebrated ecclesiastics in the list—all the celebrated tragedians, comedians, singers, dancers, orators, judges, lawyers, poets, dramatists, historians, biographers, editors, inventors, reformers, statesmen, generals, admirals, discoverers, prize fighters, murderers, pirates, conspirators, horse jockeys, bunco steerers, misers, swindlers, explorers, adventurers by land and sea, bankers, financiers, astronomers, naturalists, claimants, impostors, chemists, biologists, geologists, philologists, college presidents and professors, architects, engineers, painters, sculptors, politicians, agitators, rebels, revolutionists, patriots, demagogues, clowns, cooks, freaks, philosophers, burglars, highwaymen, journalists, physicians, surgeons—you can get the life histories of all of them but one. Just one—the most extraordinary and the most celebrated of them all—Shakespeare!

"You may add to the list the thousand celebrated persons furnished by the rest of Christendom in the past four centuries, and you can find out the life histories of all those people too. You will then have listed 1,500 celebrities, and you can trace the authentic life histories of the whole of them. Save one—far and away the most colossal prodigy of the entire accumulation—Shakespeare! About him you can find out *nothing*. Nothing of even the slightest importance. Nothing worth the trouble of stowing away in your memory. Nothing that even remotely indicates that he was ever anything more than a distinctly com-



monplace person—a manager, an actor of inferior grade, a small trader in a small village that did not regard him as a person of any consequence, and had forgotten all about him before he was fairly cold in his grave. We can go to the records and find out the life history of every renowned *racehorse* of modern times—but not Shakespeare's! There are many reasons why, and they have been furnished in cartloads (of guess and conjecture) by those troglodytes; but there is one that is worth all the rest of the reasons put together, and is abundantly sufficient all by itself—he *hadn't any history to record*. There is no way of getting around that deadly fact. And no sane way has yet been discovered of getting around its formidable significance.

"Its quite plain significance to any but those Thugs (I do not use the term unkindly) is that Shakespeare had no prominence while he lived, and none until he had been dead two or three generations. The plays enjoyed high fame from the beginning, and if he wrote them it seems a pity the world did not find it out. He ought to have explained that he was the author, and not merely a *nom de plume* for another man to hide behind. If he had been less intemperately solicitous about his bones, and more solicitous about his works, it would have been better for his good name and a kindness to us. The bones were not important. They will moulder away, they will turn to dust, but the works will endure until the last sun goes down."

And then comes the familiar signature, "Mark Twain."

"Mark Twain" is to be congratulated on his racy contribution to the cause which the Baconians have so much at heart, and to which, I am certain, his latest effort will attract many converts. It deserves an answer of one kind or another (or both) from Dr. Sidney Lee, Canon Beeching, Judge Willis, and other worshippers at the shrine of Stratford. We shall wait anxiously till—we get it. Argument or explanation is not in their line, however. They are prepared, with Bishop Phillips Brooks, to declare: "If Bacon should rise from the dead and claim to be the author of the plays I would not believe him."

GEORGE STRONACH.

## SUFFLIMANDUS ERAT.

"He was (indeed) honest and of an open free nature ; had an excellent phantasie, brave notions and gentle expressions ; wherein he flowed with that facility, that sometimes it was necessary he should be stopped."—BEN JONSON, *Discoveries*.

THE moderate Baconian led on excellent general grounds to a firm belief that Francis Bacon wrote the "Shakespeare" plays and poems, has always held fast to the prevailing first view as to who Bacon was and why he wrote plays. This first view is that Francis was a genius by heredity, the son of the learned Sir Nicholas Bacon and the no less learned Lady Anne. Further, that on Sir Nicholas accidentally failing to provide for him out of his great riches, Francis had to make his livelihood by his profession of a lawyer or by literary effort ; that he wrote the plays to earn the £6 13s. 4d. apiece usually paid for them, and concealed his authorship because it was not respectable to be associated with actor folk.

These premises happen to have been entirely wrong and misleading, but in the "accesses and notions" of the minds of many resolute Baconians they are so "deeply rooted and branded in" that it is practically impossible to bring some holders to tolerate discussion of the subject in the light of new facts and discoveries. They do not understand that Francis during Elizabeth's time never earned any money at the bar from private litigants, except by her permission, in the year 1594, and that he abandoned this private practice the following year. They also overlook that Francis expended more money in a year than all the "Shakespeare" plays performed in Elizabeth's time could have earned for him. In fact, not knowing their subject biographically, they are irritated with the procession of anagrams, acrostics, ciphers, pagination problems, and the argu-

ments and researches following thereupon, and eventually yield to a desire to say something unpleasant to somebody. I am not, therefore, surprised at Mr. Basil Brown's April article, though it lacks the distinguished courtesies of the criticisms of the late Mr. Bompas and of Mr. Stronach, M.A.

He charges that I am deliberately engaged in mangling Bacon's name and fame, staining him with bastardy, robbing him of his parents, and generally fabricating a fictitious Bacon.

Holding this opinion Mr. Brown, like old Ben Jonson, has argued: "*Sufflimandus Erat*. Woodward and others must be stopped."

Some remarks recently addressed to the College of France by M. Loisy, concerning a different field of research, may serve to indicate my position and probably that of others also in this matter: "So far as it rests with me, all the new facts that are acquired . . . all the new discoveries that concern it, all real progress in its methods will have here their echo; in that way we shall be able to elucidate our researches and to strengthen our conclusions. *And* we shall have no concern other than concern for the truth."

In the course of Mr. Brown's rhapsody he alleges that the only authority for my statement is an "*invented*" cipher story. This assertion is untrue in substance and in fact.

The cipher story is *not* an invention and is *not* my only authority. Let him read my book, "Tudor Problems," if he doubts this.

Bacon mentions in one of his acknowledged books that he invented the bilateral cipher in 1578. At considerable expense in engraved illustrations in his "*De Augmentis*," published near the date of the Shakespeare folio, he explained how the cipher was worked. Its use was manifestly for the printed page.

The inference that he put the cipher in practice is very strong.

I have neither the time nor the qualifications to be a decipherer. To decipher, whether it be old texts, cuniform inscriptions, hieroglyphics, or even handwriting, requires such a devotion of time and labour combined with great patience and quickness of perception that few attain the art.

But I am prepared to accept the result of a decipherer's work as honest unless it be proved otherwise.

The decipherer has explained the method of working and has from time to time met all criticisms fairly and intelligently. The differences in the types are there. Casual investigators have found this and I have myself noticed them in one of the 1609 quartos of "Pericles." The story is told in the vernacular of the period. Much of it is writing of the highest poetical quality, far beyond the capacity of any living poet, and the history it reveals is corroborated in quarters which were absolutely shut to the decipherer. The suggestion of fraud or self-delusion on the part of the decipherer is absolutely ridiculous. Yet Mr. Brown alleges that the story is "invented" and that it is my sole authority. Surely this is an impertinence?

With such a fundamental divergence in the main accusation it is not unnatural that I should also question some incidental allegations in Mr. Brown's article. I cannot see how the writer we call "Shakespeare" could in any way be besmirched by the forgeries he refers to. Nor could Bacon's fame, or for that matter any other great man's reputation, be stained by the fact that his parents declined or delayed to submit to the rites of marriage.

Regarding the charge of robbing, the cipher story only corrects a misapprehension which had become general. But if Francis had (like the infant in one of

Mr. Zangwill's tales) the liberty of selecting the parents through whose auspices he should appear on earth I think he might still have chosen Queen Elizabeth and her consort. They were both shrewd, well educated and clever, and the English throne is a great prize. The Earl of Leicester has not been well treated by many historians, but Mr. Brown's unfairness overleaps itself in dubbing him "the assassinator of his wife and the most skilful and secret poisoner of the age of secret murders." I have studied in many books, and at considerable length of time, the circumstances of Amy Robsart's death.

The Queen and Leicester may have compassed it—the age was rough and bloody—may even have endeavoured and possibly succeeded in bringing it about, but a fair view of the facts is equally if not more consistent with the conclusion that Amy committed suicide. The Queen's desperate condition must have been known to or suspected by her, and may have caused her on the 8th September, 1560, to send all her servants away to a local fair while she committed an act of heroic self-sacrifice. All honour to Amy Robsart in either event!

The poisoning charges against Leicester must also belong to the category of "non proven." Leicester was in "great place," and was, therefore, subject to the usual greater share of the calumny of jealous and ignorant persons. Medical knowledge in those days was practically *nil*. It is to the great glory of Francis Bacon that in his many editions of the "Anatomy of Melancholy," and in his acknowledged writings, he did his utmost to prepare a remedy for this deficient.

Sir Nicholas Throckmorton's death was manifestly due to pneumonia. He was an old Puritan friend and the suggestion that Leicester, his host, poisoned him, is as mythical as the charge that he also poisoned Lord Sheffield.

Men in the Elizabethan age died like flies—at one time of a surfeit, at another of a dysentery, or a lung or intestinal trouble, which the vacuous mind at once set down to some secret poison, and not to a natural cause. No; had Leicester been the fiend Mr. Brown alleges, he would not have held the firm friendship of honourable, God-fearing men, such as Henry Sidney, Francis Walsingham, and Thomas Bodley.

Leicester did try his best to help his son to the succession, but the mother's vanity and shame, and her eventual senility, was a block which could not be overcome.

If my moderate Baconian fellow-workers would only free themselves from prepossessions they would be as near the heart of the Baconian mystery as, I think, a few of us are already. Man had to write in parables in those days; the naked truth could not safely be stated, but it could be hinted at. As an instance, see Ben Jonson's poem in honour of Bacon's 60th birthday:—

"And in the midst  
Thou standst as if some mystery thou didst!"

See how ingeniously Jonson works a double meaning in his last two lines:—

"Give me a deep crowned bowl that I may sing  
In raising him the wisdom of my King."

Very frequently during his life Francis Bacon had to defend the fame of the mother who, nevertheless, on her deathbed, refused to name him as her successor. "I will have no rascal to succeed me; send to Scotland." The gossip at the Queen's death (1603) was countered by his preface to the "Advancement of Learning." A serious renewed attempt to defame her in Paris, in 1607, was promptly met by his Latin pamphlet, "*In Felicem Memoriam Elizabethæ*," which he asked the



English Ambassador to circulate in high places. In 1621, just after his removal from the Woolsack, and when he was ill and expected to die, he made a will in which he expressly directed that this pamphlet should be translated into English, such being, I think, his anxiety that no revived rumours should operate to the prejudice of his late brother Essex's children.

His troubles having practically passed over he made another will, dated 19th December, 1625, by which his purposes were more neatly effected. He gave up the expedient for silencing rumours adopted in his previous will, namely, of directing the Eulogy of Queen Elizabeth to be printed in English (it was not so printed until 1657). Instead, his last will made two clever references to Lady Anne Bacon as his mother, and to Sir Nicholas as his father. Mr. Brown has mentioned the first. The second was accomplished by a direction to his executors to place books of his writings "in the library of Trinity College, where myself was bred, and in the library of Bennet College, *where my father was bred.*" After his death this will was lodged with the probate authorities, when it should, like other wills, have been retained and preserved for reference. But it was removed—and removed, I believe, for a very important reason. It was a document of the utmost State value to the Stuart king as constituting a declaration in writing, although feigned, that Sir Nicholas and Lady Anne were Francis Bacon's father and mother.

Thus was the Stuart king made safe in his succession to the throne, as to which there might otherwise have been trouble afterwards. That there was need of this is shown in the fact that Bacon's nephew Robert, second Earl of Essex, who had been brought up and educated by King James in his own family, and virtually with the honours of a young Prince, and who was afterwards the guest and friend of the King of France, eventually

headed and brilliantly generalised the Parliamentary forces in rebellion against Charles I.

Bacon, close about the date of his last will (1625), wrote and published certain new essays. To that entitled "On Simulation and Dissimulation" attention may usefully be drawn. In some respects it is his *Apologiæ*. Starting with the proposition "that an habit of secrecy is both politic and moral," he proceeds:—"It followeth many times upon secrecy by a necessity that he that will be secret must be a dissembler in some degree." The great advantages of simulation and dissimulation are, according to the essay, three in number. "First to lay asleep opposition and to surprise. For where a man's intentions are published, it is an alarum to call up all that are against them. The best composition and temperature is to have openness in fame and opinion; secrecy in habit; dissimulation in reasonable use, and a *power to feign if there be no remedy*."

For the disinherited descendants of the last of the Tudors *there was no remedy*. It matters very little whether my views as to the heart of Bacon's mystery find general acceptance in my day or not. Never was a more remarkable romance in real life than that of the two unhappy sons of Queen Elizabeth, the elder of whom developed the greatest intellectual attainments as a poet, philosopher, and statesman, and, when fairly understood, one of the finest of characters that the world has yet known.

Holding these views, and seeking as I have to further Bacon's desire that the true facts about him should be known and fairly judged by his countrymen of a later day, I submit that Mr. Basil Brown's alarm is not warranted, and his accusations not justified.

PARKER WOODWARD.

## MACAULAY—BACON'S WORST ENEMY.

IT happened a few weeks ago that I came into possession of a volume published in 1869 by Miss Harriet Martineau, entitled, "Biographical Sketches." It consists of brief estimates of a number of eminent men and women, originally published in the *Daily News*—royal persons, politicians, professional men, clergymen, lawyers, soldiers, scientific men, those talked about in Society, and literary men. There are forty-six such sketches, and among them is one on Macaulay, published soon after his death in 1859. The accomplished lady critic describes Macaulay and the hopes which were centred in him when he first came forward as orator and poet, the most brilliant rhetorician and essayist of his day. Let us briefly reproduce her judgment.

Macaulay was the son of a great philanthropist, Zachary Macaulay, whose name will be remembered in connection with the anti-slavery movement. His son did not inherit his philanthropic qualities. His was a case often noted—sons of pious clergymen becoming men of the world; sons of metaphysicians becoming chemists or geologists; sons of mathematicians becoming artists; sons of statesmen settling in the bush as graziers or cattle breeders. "The child of a philanthropist, Thomas Macaulay *wanted heart*. This was the one deficiency which lowered the value of all his other gifts. . . . He had kindness, and, for aught we know, good temper, but of the life of the heart he knew nothing." The reaction in his mind from the Clapham school of religionists made him "a conventionalist in morals, an insolent and inconsistent Whig in politics, a shallow and inaccurate historian, a poet pouring out all light and no warmth, and, for an able man, the most unsound reasoner of his time." When

he entered Parliament great were the expectations centred in him. The Administration, when becoming unpopular, was glad to have Macaulay for their spokesman and apologist. "The drawback was his want of accuracy, and especially in the important matter of historical interpretation. If he ventured to illustrate his topic in his own way, by historical analogy, he was immediately checked by some clever antagonist, who, three times out of four, showed that he had mis-read his authorities, or more frequently, had left out some essential point whose omission vitiated the whole statement in question." In 1834 he went to India "as a member of the Supreme Council to frame a code of laws for India. . . . The story of that unhappy code is well known. It is usually spoken of by Whig leaders as merely shelved, and ready for reproduction at some time of leisure. But the fact is there is scarcely a definition that will stand the examination of a lawyer or a layman for an instant, and scarcely a description or provision through which a coach and horses may not be driven. All hope of Macaulay as a lawyer, and also as a philosopher, was over for any who had seen his code." This time, after his return from India, was the time of his greatest brilliancy in private life. His marvellous table-talk, and his brilliant essays in the *Edinburgh Review*, made him intensely popular, and his "History of England" was eagerly expected. But as an historian, apart from his epigrammatic style, his value was speedily discounted. "The critical impeachments which followed must have keenly annoyed him, as they would any man who cared for his honour as a relater of facts, and a reporter and judge of the characters of dead and defenceless men." "There was sure preparation for his failure, as well as success, as an historian, after his article on Bacon in the *Edinburgh*. That essay disabused the wisest who expected services of the

first order from Macaulay. In that article he not only betrayed his incapacity for philosophy, and his radical ignorance of the subject he undertook to treat, but laid himself open to the charge of helping himself to the very materials he was disparaging, and giving as his own large excerpts from Mr. Montagu while loading him with contempt and rebuke."

These are the most significant parts of Miss Martineau's sketch, and Baconians will be glad to find their own resentment against Macaulay's treatment of Bacon more than justified by such an accomplished literary critic.

The current number of the *Quarterly Review* gives other illustrations of Macaulay's literary rancour and asperity, in his warfare against the Right Hon. John Wilson Croker, a regular contributor to the *Quarterly*. The cause of offence is thus described: "Croker had repeatedly countered him on the floor of the House, and on one occasion in particular, during the debates of 1832, with marked success. This was more than Macaulay could stand. Knowing that Croker was about to publish his edition of 'Boswell's Johnson,' Macaulay wrote in his diary: 'That impudent, leering Croker congratulated the House on the proof I had given of my readiness. See whether I do not dust that varlet's jacket for him in the next number of the Blue and Yellow. I detest him more than cold boiled veal.'

"He was as good as his word. Two months later the *Review* appeared, and Croker's jacket was thoroughly dusted. In a letter to his sister dated Sept. 9, 1831, Macaulay writes: 'I have, though I say it who should not say it, beaten Croker black and blue.' He should have been ashamed to say it. What are we to think of a review written in that spirit?"

Mr. Gladstone remarks on this episode:—

"He never mentions Croker except with an aversion which may be partially understood, and also with a contempt which it is not easy to account for. . . . It is yet more to be lamented that in this instance he carried the passions of politics into the Elysian fields of literature, and that the scales in which he tried the merits of Croker's edition of 'Boswell' seem to have been weighted on the descending side with his recollections of Parliamentary collision." Other references to Mr. Gladstone's article on Macaulay are contained in the first number of the "Bacon Journal," p. 18. He sums up his judgment with the weighty words:—"The judgments of Macaulay we deem harsh, and his examinations superficial."

Macaulay's inaccuracies brought upon him heavy censure, especially from the admirers of the Quaker founder of Pennsylvania; and the Bishop of Exeter (Bishop Philpotts) published a pamphlet exposing inaccuracies in other matters. In all these cases Macaulay was defeated.

Macaulay was a strange combination of moral opposites, and for a long time his brilliancy as an orator and essayist made the public blind to his moral faults and historical inaccuracies. As a brilliant table-talker my own recollections may be given as confirmatory. When he became Lord Rector of Glasgow University I was one of the committee who supported his candidature, and was invited to breakfast with him at the house of one of the professors. Conversation at one time turned on celebrated diamonds, and Macaulay related many interesting particulars concerning some of the most valuable diamonds possessed by Indian princes. It was a remarkable exhibition of information on a subject not often introduced into books or speeches. After many particulars Macaulay ceased, and it seemed as if his story was completed. One of



the guests, however, asked him, "And what became of the diamond after that?" and then Macaulay resumed his narrative, and continued to pour out fresh facts for a considerable time.

As Baconians we may rejoice that Macaulay is "found out," and that in due time his estimate of Bacon will be more significant as throwing light on his own character and competency, than as a contribution to our judgment of Bacon.

R. M. T.

---

## SHAKESPEARE AN ORATOR.

A SHORT time ago there appeared in the *Westminster Gazette*, under the title of "Cant About Shakespeare," an article from the pen of its able dramatic critic, Mr. E. F. Spence. The writer had taken for his text an opinion expressed in the criticism on the recent production of *Hamlet* at the Lyceum which appeared in the *Daily Mail* to the effect that it was better to have Shakespeare produced under such conditions than not at all. Mr. Spence dissented from this view. He suggested that the first-night audience of the Lyceum Theatre would prefer to have the play of *Hamlet* written up to date by some second-rate dramatist, and suggested Mr. Cecil Raleigh, whose reputation would not, he considered, suffer by having the term second-rate applied to it when put into comparison with Shakespeare. But Mr. Spence admitted that he failed to understand why the audience in the sixpenny gallery and shilling pit, who knew nothing of the philosophy of the play, who could not grasp (who can grasp them?) the motives and impulses which controlled the love passages between Hamlet and Ophelia, who sometimes laughed when the action of the play would have been more appropriately accompanied by

tears, were, notwithstanding, held spellbound during a performance which lasted from 7.30 until after midnight.

Mr. Spence has here raised a question of interest to the Shakespearean student, and one the bearing of which is of no slight importance to the Baconian cause.

Mr. G. W. Foote has, in a recent article, fallen foul of the Baconians. One would have expected that his love of truth, and the sacrifices which he has made in what he believed to be her cause, would have led him to, at any rate, extend a courteous hearing to those who, conscientiously holding views differing from an accepted creed, ventured to express their doubts and misgivings. But no. Mr. Foote would extend to dissentients from an old superstitious creed which he had accepted without examination because it had been held by others before him, just the same scornful treatment which the orthodox have extended to him and his friends in respect of other beliefs.

But he makes a point against the authorship of the dramas by Bacon which has some affinity to the point raised by Mr. Spence. A consideration of the subject may bring to light an argument which has hitherto not been found in the Baconian storehouse, but which may prove to be a strong argument from what is termed internal evidence.

This is Mr. Foote's contention :—

Bacon was a master of English, though nothing like the master that Shakespeare was. Mark Twain may easily satisfy himself of a peculiar difference between them. Bacon wrote to the eye—Shakespeare wrote to the ear. Bacon's finest passages cannot be read aloud with ease ; Shakespeare's lines flow freely from the tongue, and cause no difficulty in respiration. No other dramatist is within measurable distance in this respect. And a part of the explanation is that he was an actor himself. He worked in the theatre, wrote for the theatre, and made his for-

tune by the theatre. "But it is not good," said Bacon, "to stay too long in the theatre." And Bacon didn't.

Mr. Foote has stumbled up against a remarkable feature of the Shakespeare writings. But his strong prejudice has blinded him, so that he cannot see its true significance. Can one single actor be named who wrote lines which flow freely from the tongue and cause no difficulty in respiration? That is not the special faculty of the actor, but it is of the orator. Shakespeare's verse and prose have a sweet music of their own which could only have been produced by a consummate orator. It is the gift of intuitively choosing words, which strike the ear with a pleasant sound in which to express thoughts, which constitutes the orator. Without it no man can be an orator. It was this sweet-sounding language which fascinated the Lyceum pit and gallery from half-past seven until after midnight on Mr. Matheson Lang's first performance of *Hamlet*.

Carlyle expressed the opinion that Shakespeare would have done better if he had confined himself to prose. It would be difficult to assent to this view. At the same time, it is undoubtedly the fact that Shakespeare's prose stands alone for originality, purity of style, arrangement of the words, evolution of the sentences, cadences, and harmony. Compare him with those who preceded him or those who came after him, and he will be found in a class by himself. It is impossible to get the full effect of either his prose or his verse unless it be read aloud. One can never tire of hearing it. A celebrated stage manager, of what is termed the old school, used to say that if he had doubts as to what to put on, providing he had one or two actors who could speak the lines, he always selected Shakespeare, because the sound of the words would always hold the audience.

"Bacon wrote to the eye—Shakespeare to the ear"! This could not be the statement of a man who knew Bacon's writings. It is a perfect feast for anyone who delights in oratory to read aloud or hear Bacon read aloud. The Essays are punctuated for declaiming. Let anyone read first Hamlet's advice to the players and then Bacon's "Essay on Despatch." They are both set to the same music. Were these lines not written for the ear?—

"Hee was borne at Pembroke Castle, and lyeth buried at Westminster, in one of the Statelyest and Daintiest Monuments of Europe, both for the Chappell, and for the Sepulcher. So that hee dwelleth more richly Dead, in the monument of his Tombe, than hee did Alive in Richmond or any of his Palaces. I could wish he did the like, in this Monument of his Fame."

The passage bears the impress of the orator, just as do the passages of Shakespeare's prose. Could any sentences be more completely after the style of Bacon than Jacques' speech:—"I have neither the scholler's melancholy which is emulation, nor the musitian's which is fantasticall, nor the courtier's which is proud, nor the souldier's which is ambitious, nor the lawyer's which is politick, nor the ladies' which is nice, nor the lover's which is all these. But it is a melancholy of my owne, compounded of many samples, extracted from many objects, and indeed, the sundry contemplation of my travells, in which my often rumination wraps me in a most humorous sadness;" or the following from *Henry V.*, Act IV., scene i.:—"Now if these men have defeated the law and outrun native punishment, though they can outstrip men, they have no wings to flye from God. Warre is his beadle. Warre is his vengeance. So that here men are punished for

before-breach of the King's lawes, *in novo*, the King's quarrel. Where they feared the death, they have borne life away, and where they would be safe they perish. Then if they dye unprovided, no more is the King guiltie of their damnation than he was before guiltie of those impieties for the which they are now visited. Every subjects duty is the King's, but every Subjects soul is his own ;" or the soliloquy of Hamlet in Act II. scene ii., which attains the very acme of our language for splendour and majesty? If the Stratford man was capable of writing those speeches he could not have kept silence. His transcendent power as an orator must have been recognised. Richard Grant White, in his "Memoirs of William Shakespeare," writes (p. cxi.) :—

Of his eminent countrymen, Rayleigh, Sydney, Spenser, Bacon, Cecil, Walsingham, Cohe, Camden, Hooker, Drake, Hobbes, Inigo Jones, Herbert of Cherburg, Laud, Pym, Hampden, Selden, Walton, Wotton and Donne may be properly reckoned as his contemporaries, and yet there is no evidence whatever that he was personally known to either of these men, or to any others of less note among the statesmen, scholars, soldiers and artists of his day, excepting a few of his fellow-craftsmen.

Find the greatest orator of the end of the sixteenth and the beginning of the seventeenth centuries and you have found the author of the Shakespeare Plays. Ben Jonson points him out when he says :—

There happened in my time one noble speaker who was full of gravity in his speaking. . . . His hearers could not cough or look aside from him without loss. He commanded where he spoke, and had his judges angry and pleased at his will. No man had their affections more in his power. The fear of every man who heard him was lest he should make an end.

That was William Shakespeare.

## BACON'S CREATIVE SEAL, SIGN, AND COUNTERSIGN IN THE PLAYS.

"And the vision of all is become unto you as the words of a book that is sealed, which men deliver to one that is learned, saying, 'Read this, I pray thee : ' and he saith, 'I cannot ; for it is sealed.'"—Isaiah xxix. 11.

THE seal in Biblical times was considered equivalent to the *signature of the owner*, and, also, as the engraved amulet, or cylinder, when revolving, "impressed various figures, carved, or engraved, upon the plastic clay, so the morning light rolling o'er the earth, previously void of form, through the darkness—brings out to view, hills, valleys," etc. That is to say, Creation was identified with the process of the signature, stamping, or sealing upon clay, or wax of a seal, or die. In the Book of Job, the Lord asks Job—"Where wast thou when I laid the foundations of the earth?" (chap. xxxviii., ver. 4). And, after describing Creation in various ways, exclaims—"It is turned as clay to the seal, and they stand as a garment" (ver. 14). Sealing, in ancient times, denoted an inalienable possession ; the signet being, also, the type of all that was most precious and inviolable (see Ca. viii. 6 ; Jeremiah xxii., 24th verse). This comes out in the figurative application : "*Having this seal, The Lord knoweth them that are His*" (2 Timothy ii. 19). It was finally connected with the idea of security and destination, and was the idea (an image) of *secrecy and postponement of disclosure, as when the words of a roll, more particularly if prophetic, were sealed up for the uninitiated, or profane*, till the time came to publish them. Job exclaims of God : "Which commandeth the sun, and it riseth not ; and *sealeth up the stars*" (chap. ix., verse 7). The anointing, sealing or crowning of a King, is a strictly religious ceremony,—it confirms the character upon the



King,—he is *sealed* for an office. So likewise Holy Orders confirm character as a stamp or mark (*sigillum*), or *seal* upon priests, "In the express image of His Person" (Hebrews i. 3). In legal matters the seal ratifies, authenticates, and confirms. It is an assurance, or pledge, as sealing unto a bond (see *Merchant of Venice*). And the expression "*to set a seal*" upon a thing signifies it as settled and final. In Ezekiel there is the description of what was a sealed book, "And when I looked, behold, an hand was sent unto me; and, lo, a roll of a book was therein. And he spread it before me; *and it was written within and without*" (chapter ii. 9, 10). There is no allusion to a seal in this passage, but, nevertheless, this esoteric style of writing was Hermetic, that is sealed.

In Bacon's Distribution Preface, (*Distributio Operis*), describing, in a sort of introduction to the "Instauration" and its several parts, he writes:—

"Neque enim, hoc siverit Deus, ut phantasiæ nostræ somnium pro exemplari mundi edamus; sed potius benigne faveat ut Apocalypsim ac veram visionem vestigiorum et sigillorum Creatoris super creaturas scribamus."

("For we do not,—this God forbid,—give, as models of the world, our Dreams of Fancy, but rather that He may benignantly favour us to write the true vision of the *impresses* (*footsteps*), *and seals of the Creator upon His creatures*.")\*

This image of the *stamping and impressing, as of a seal upon wax, or clay* (which seems borrowed from Plato), is

\* And, God forbid, that ever we should offer the Dreams of Fancy for a model of the world; but rather through the Divine favour, write a Revelation, and real view of the Stamps and Signatures of the Creator upon the creatures (Vol. I., p. 16, Works, Shaw, 1732).

F

frequently repeated by Bacon, and infects his style to a remarkable degree. In the Essay of "Goodness, and Goodness of Nature," Bacon says:—"The inclination to goodness is *imprinted* deeply in the nature of man"; and in the Two Books of the "Advancement of Learning," he writes:—"For all things *are marked and stamped* with this triple character of the power of God, the difference of nature and the use of man" (Book II. 9). In another passage:—"First the Scriptures, revealing the Will of God, and then the creatures expressing His power; whereof the latter is a key unto the former: not only opening our understanding to conceive the true sense of the Scriptures, by the general notions of reason and rules of speech; but chiefly opening our belief, in drawing us into a due meditation of the omnipotency of God, *which is chiefly signed and engraved upon His works*" (Book I., p. 46).

Again, discussing the relationship of truth and goodness:—"Certain it is that *Veritas* and *Bonitas* differ but *as the seal and the print*: for truth *prints* goodness, and they be the clouds of error which descend in the storms of passions and perturbations" ("Advancement of Learning," Book I. 62).

This idea of *signature* is singularly strong in Bacon's mind. For at the opening of the First Book of the "Advancement of Learning," in his address to King James the First, he declares that the "learning, propriety inherent, and individual attribute in your Majesty, deserveth to be expressed not only in the fame and admiration of the present time, nor in the history or tradition of the ages succeeding, but also in some solid work, fixed memorial, and immortal monument, *bearing a character or signature*\* both of the power

\* In one of Bacon's letters to Sir Tobie Matthew he alludes mysteriously to what he calls his "*Works of the Alphabet*." The letters of the alphabet are often called *characters*, and as the

of a king and the difference and perfection of such a king" (First Book "Advancement of Learning," pp. 5, 6).

Bacon then proceeds to conclude that he cannot do better than make an oblation of a treatise "*to that end*," so that the "Advancement of Learning" and all it embraces is to stand for this "immortal monument" he refers to. In his description of *Philosophia Prima* he asks, "Are not the organs of the senses of one kind with the organs of reflection, the eye with a glass, the ear with a cave or strait, determined and bounded? Neither are these only similitudes, as men of narrow observation may conceive them to be, *but the same footsteps of nature, treading or printing upon several subjects or matters*" (Book II. "Advancement of Learning," p. 95).

It seems Bacon had some profound apprehensions of evolution, for this passage, if it means anything, signifies that man's organs of the senses have been produced (or evolved) from the operations of the macrocosm working upon the plastic substance of the microcosm; printing, as it were in the organism, the effects of what we perceive on a larger scale, and in general laws at large in nature.

"So is the wisdom of God more admirable, when nature intendeth one thing, and providence draweth forth another, than if He had communicated to particular creatures and motions *the characters and impressions of His providence*" (Second Book of "Advancement of Learning," p. 106).

"The knowledge which respecteth the faculties of the mind of man is of two kinds; the one respecting his understanding and reason, the other, his will,

Drama consists chiefly of *Dramatis Personæ*, or the play of human characters in action, it is highly probable that Bacon used this expression to denote his plays.

appetite, and affection; whereof the former produceth position or decree, the latter action or execution. It is true that the imagination is an agent or *nuncius*, in both provinces, both the judicial and the ministerial. For sense sendeth over to imagination before reason have judged: and reason sendeth over to imagination before the decree can be acted. For imagination ever proceedeth voluntary motion. Saving that this *Janus* of imagination hath differing faces. For the face towards reason hath the *print of truth*, but the face towards action hath the *print of good*, which nevertheless are faces,—*Quales decet esse sororum*" (2nd Book, 130).

Bacon's doctrines of forms is closely bound up with his metaphor of stamping, or sealing. It is striking to find that what he writes upon the subject agrees with a text we are about to quote from *The Midsummer Night's Dream*. Ellis and Spedding, in a footnote, remark upon the *Form*:—"Bacon applies it to the *form* considered as the *causa immanens* of the properties of the body." And in the Third Aphorism of the Second Book of the *Novum Organum*, Bacon says:—"From the discovery of *Forms* therefore results truth in speculation, and freedom in operation." . . . "It is safer to begin and raise the sciences from those foundations which have relation to practice and to let the active part itself be *as the seal which prints and determines the contemplative counterpart*."—(Bk. II., Aph. IV.).

Action is a name by which the Drama is generally understood, and if by *Active* we understand (in this passage) the Creator Dramatist, and by the *Contemplative* that which is to be interpreted, or understood, then this act of sealing and printing is simply suggestive of the poet's art.

In the *Midsummer Night's Dream*, Theseus, addressing Hermia, exclaims:—

"What say you, Hermia? Be advised, fair maid:

To you your father should be as a God ;  
 One that composed your beauties,<sup>o</sup> yea, and one  
 To whom you are but as a form in wax  
 By him imprinted and within his power  
 To leave the figure or disfigure it."

(Act I., sc. i. 45).

Observe how closely this excerpt resembles the passage already quoted in Latin (from Bacon's Distribution Preface) at the commencement of this article. "For we do not,—this God forbid give *the fantasies of our sleep* as examples of the world ; but rather that He should benignantly favour us to write the Apocalypse and *true vision of the footsteps and seals of the Creator upon His creatures.*"

We have here two marked allusions to *dream and vision*, and, for my part, I believe that Bacon, when he wrote this passage, was thinking of *The Midsummer Night's Dream*, which so exactly answers to the description—" *phantasiæ nostræ somnium* "—for it is completely a poetical fantasy presented, under the title, and in the form, of *the chiaroscuro of a vision of the night* ! The poet derives his name from his Creator,—because in his faculty of creation he comes nearest, as a matter, or Πουρτης, to the Divine image, and particularly so in dramatic composition. The philosophy, which properly belongs to this parallelism, is Plato's, who uses this expression of *seal and wax* to illustrate it. This play of the Dream strikingly resembles the *Comedy of Errors* in the cross purposes, confusions and mistakings of the two pairs of lovers in each play, who are grouped and linked

<sup>o</sup> Bacon writes :—" It is so then, that in the work of the creation we see a double emanation of virtue from God ; the one referring more properly to power, the other to wisdom ; the one expressed in making the subsistence of the matter, *and the other in disposing the beauty of the form* " (1st Book "Advancement of Learning," p. 41).

together after the same fashion of error. In the Dream we seem to have *the night side of nature* presented to us. And as Bacon declares that the *light of nature* is insufficient for the acquisition of truth (because it only answers to the senses and second causes), so in this play we seem to have a picture of *the refracted and reflected light*, by which, according to Bacon's philosophy, man beholds nature and himself. (See Two Books of "Advancement of Learning.")

In the second book of the Two Books of the "Advancement of Learning" (1605), Bacon says:—"The invention of Forms is of all other parts of Knowledge the worthiest to be sought if it be possible to be found. But it is manifest that Plato, *in his opinion of ideas*, as one that had a wit of elevation situate as upon a cliff, did descry that *Forms were the true object of Knowledge*. For as to the forms of substances (man only except, of whom it is said: 'Formavit hominem de limo terræ, et spiravit in facum ejus spiraculum vitæ'), etc." (Page 102) And upon the next page Bacon calls Forms, "*essences upheld by matter*." The name *Hermia* holds a close affinity, to the subject of this article. For we use the expression, "*Hermetic Art*," and "*hermetically sealed*" to indicate occult, and closely hidden, or guarded secrets, that contain essence in one *form* or other,—and are as the spirit to the letter, in respect of seal and print.

Bacon's allusion to Plato, and his doctrine of Forms, quoted above, recalls Aristotle's saying of Plato's works:—describing them "*as published and not published*," that is to say, they were written in an esoteric style "*that must choose its reader*," and in such a way as to exclude exoteric discovery.

Bacon applied the principal of forms to Induction itself. He says in the "Advancement of Learning:—" "*But the greatest change I introduce is in the form itself of Induction which shall analyse experiences.*"



"Whosoever knoweth any form knoweth the utmost possibility of *superinducing that nature upon any variety of matter*" (*Ib.*).

This would be equally true of *poetic* form in the sense it is applied to Hermia by her father, who compares himself to a God, and says "one that *composed your beauties*," suggesting *poetic composition*,\* always considered more or less divine and hence the Greek for poet means a God, or Maker,

"For of the soul, the body form doth take  
For soul is form, and doth the body make."

Bacon says "To descend from spirits and intellectual *forms* to sensible and material *forms*, we read, the first *form* that was created was light" (1st Bk. "Advancement of Learning," page 41). This is important because it proves Bacon conceived *two distinct classes of forms*, the latter sensible the former intellectual. And this is confirmed by this passage upon truth:—"For the third vice or disease of learning which concerneth deceit, or untruth, it is of all the rest the foulest; as that which doth destroy *the essential form of knowledge*, which is nothing but a representation of truth" (1st Bk. "Advancement of Learning," page 31). Again he observes:—"In the same manner to inquire the *form* of a lion, of an oak, of gold, nay of water, of air, is a vain pursuit. But to inquire the *form* of sense, of voluntary motion, of vegetation, of colours, of gravity, of levity, of density, of tenuity, of heat, of cold, and all other natures

° Hamlet, in his instructions to the players, exclaims:—"The purpose of playing, whose end both at the first and now was and is to hold as 'twere the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time, *his form and pressure*" (Act II. ii.).

The connotation of these two words, in italics, is striking. The author is thinking of the pressure of a form in a seal, or die, and thus of dramatic creation.

and qualities, which like an alphabet are not many, and of *which the essences (upheld by matter) of all creatures do consist*, to inquire, I say, the true *form* of these is that part of metaphysic which we now define of" (2nd Bk. "Advancement of Learning," page 103). Bacon's intellectual *form* is very clearly the essence, or essential idea of a thing, and in the case of Hermia, the wax may be considered as the efficient, or in Bacon's own words "*vehiculum formæ*," the vehicle of the *form*, that is to say, its material expression and qualities.

"The use of human reason in religion is of two sorts. In the former we see God vouchsafeth to descend to our capacity in the expression of His mysteries in sort as may be sensible unto us; and doth graft His revelations and holy doctrine upon the notions of our reason, and applieth His inspiration to open our understanding, *as the form of the key to the ward of the lock*" (2nd Bk. "Advancement of Learning," page 223). So that the discovery of Bacon's forms would be to discover the key to the unlocking of the Instauration.

The employment of the word *stamp'd* to denote congenital character is common in the plays. Richard III. exclaims:—

"I that am rudely *stamp'd*, and want love's majesty."  
(*Richard III.* I. i. 16),

---

"That most venerable man which I  
Did call my father, was I know not where  
When I was *stamp'd*."  
(*Cymbeline* II. v. 5)

---

"Nay, he is your brother by the surer side,  
Although my seal be stamped in his face."  
(*Titus Andronicus* IV. ii. 127).

In the second book of the Two books of the "Advancement of Learning," Bacon observes of Our Saviour:—

"For we read not that ever He vouchsafed to do any miracle about honour or money (*except that one for giving tribute to Cæsar*), but only about the preserving, sustaining, and healing the body of man."—(page 121, T. Case). This allusion is to the episode when Christ was brought a piece of silver at His request (in reply to whether it was lawful to pay tribute unto Cæsar), and He answered, "Whose image and superscription is this?" "And they replied Cæsar's." When he exclaimed, "*Render unto Cæsar the things that are Cæsar's, and unto God the things that are God's.*" In the question of the real authorship of the plays, attributed to Shakespeare, *it is just this image and superscription, and to whom it belongs*, that lies at the bottom of the entire problem. And it is not a little remarkable that this very same simile of coin, or of impression of a stamp, die, or seal, is repeatedly employed by Bacon to represent the Divine act of Creation upon the creatures, and is to be refound in the plays likewise. Sometimes Bacon used the word "*impressed*," sometimes the word "*stamped*," and sometimes "*engraven*," but always with the same signification of ideas, character, or form, applied to Creation real, or poetic, as spirit and letter, soul and body. For example, "This double nature of good, and the comparative thereof, is much more *engraven* upon man if he degenerate not" (2nd Bk. "Advancement of Learning," p. 166). In another passage:—"There is *impressed* upon all things a triple desire or appetite proceeding from love to themselves;—one of preserving and continuing their form;—another of advancing and perfecting their form;—and a third of multiplying and extending their form upon other things; whereof *the multiplying or signature of it upon other things*, is that which we handled by the name of active good" (2nd Bk. "Advancement of Learning," 1605, page 171). Discussing "the several characters of natures and dispositions," Bacon says:—

"Of much like kind are those *impressions of nature*, which are imposed upon the mind by the sex, by the age, by the region, by health and sickness, by beauty and deformity, and the like, which are inherent and not extern" (*Ib.* 181).

A man's style in writing bears a certain *stamp*, or *signature* belonging particularly to himself, which is the outcome of two things—the substance of the writing, and the words and sentences by which they are expressed.

In the plays we find exactly the same image, the same use, and the same words employed to enforce this simile of *the seal and its print*, and applied to creation. Compare :—

"It is the show and seal of nature's truth,  
Where love's strong passion is *impressed* in youth."  
(*Alps Well that Ends Well*, Act. I., iii., 138).

In *Titus Andronicus*, Aaron's child is described :—

"The Empress sends it thee, *thy stamp*, *thy seal*."  
(Act IV. ii).

And in *Cymbeline*, Guiderius is described :—

"This is he, who hath upon him still  
*That natural stamp*." (Act V. v. 366).

In *Measure for Measure*;—describing illegitimate procreation :—

"Do coin heaven *in stamps* that are forbid."  
(Act II. iv. 46).

"Let there be some more test made of my metal  
Before so noble and so great a figure  
Be *stamped* upon it." (Act I. i. 51).

"Nay, he is your brother by the surer side  
*Although my seal be stamped in his face*."  
*Titus Andronicus*, IV. ii. 127).

Speaking of the Schoolmen, Bacon says,—“Who were generally of the contrary part, and whose writings were in a different style and form; taking liberty to *coin and frame* new terms of art” (“Vanities of Studies,” 1st Bk. “Advancement of Learning,” p. 27). “For herein the invention of one of the late poets is proper, and doth well enrich the ancient fiction. For he feigneth that at the end of the thread or web of every man’s life there was a little medal containing the persons name, and that Time waited upon the shears, and as soon as the thread was cut, caught the medals and carried them to the river of Lethe; and about the banks there were many birds flying up and down, that would get the medals and carry them in their beaks a little while.” In the dedicatory epistle to the first edition of the Essays, Bacon describes this work in these words:—“Only I disliked now to put them out, because they will be like the late *new half pence, which though the silver were good, yet the pieces were small*” (30th January, 1597).

This simile of creation as moulded by a die, *seal*, or *stamp*, is no occasional chance image, but always introduced in the plays to illustrate natural processes and congenital human character. Hamlet exclaims of evil men:—“These men, carrying, I say, the *stamp* of one defect” (I. iv. 31).

. . . . .  
 “To cozen fortune, and be honourable  
 Without the *stamp* of merit.”  
 (*Merchant of Venice* II. ix.).

. . . . .  
 “For use can almost change the *stamp* of nature.”  
 (*Hamlet* III. iv. 168).

“Thou elvish-mark’d, abortive, rooting hog!  
 Thou that wast *sealed* in thy nativity  
 The slave of nature and the son of hell!”  
 (*Richard III.* I. iii.).

In the *Novum Organum* Bacon observes:—“But I say

that those foolish and *apish images* of worlds which the fancies of men have created in philosophical systems, must be utterly scattered to the winds. Be it known then how vast a difference there is (as I said before) between the idols of the human mind, and the Ideas of the Divine. The former are nothing more than arbitrary abstractions; *the latter are the Creator's own stamp upon Creation, impressed and defined in matter by true and exquisite lines* (Book I. "Aph." CXXIV.). It will be observed that this passage strongly parallels the already quoted extract from the Distribution Preface. The "apish images" recall the context, where man is compared to an angry ape in *Measure for Measure*, and is told he is "most ignorant of what he is most assured." We commonly speak of a writer's *stamp or style*,—surely it never was more clearly revealed in the plays than by this repeated image of Bacon's, used, in spite of the disguised language, to illustrate creation poetic and dramatic as well as Divine?

In the *Novum Organum* Bacon observes:—"There is a great difference between the idols of the human mind and the ideas of the Divine. That is to say, between certain empty dogmas, *and the true signatures and marks set upon the works of creation as they are found in nature*" (Book I., "Aphorism" XXIII.).

In the Sonnets is to be found just the same image of *the seal, and unmistakably applied directly to the poet himself by himself!*

#### SONNETS II.\*

"Let those, whom Nature hath not made for store,  
Harsh, featureless, and rude, barrenly perish.  
Look, whom she best endowed, she gave thee more,  
Which bounteous gift thou shouldst in bounty cherish.  
*She carved thee for her seal, and meant thereby,  
Thou shouldst print more, nor let that copy die.*"

In the poem of *Venus and Adonis* :—

\* See Sonnets 84, 37 ; 67, 14.



"Pure lips, sweet seals in my soft lips imprinted,  
 What bargains may I make, still to be sealing?  
 To sell myself I can be well contented,  
 So thou wilt buy, and pay, and use good dealing.  
 Which purchase if thou make, for fear of *slips*,  
 Set thy seal-manual on my wax-red lips."

"*Slips*" were counterfeit coins, made of brass, washed over with silver, and are frequently alluded to in the plays of this period. From this extract, and the image of the "*seal manual*," which is a legal instrument, it is plain that the poet author very early attached great importance to this metaphor as evidence of truth and signature.

The Italians have a saying, borrowed from the "Orlando Furioso of Ariosto," to express any very extraordinary man, or artist, and in the expression of it use this same image of the mould, or stamp:—" *Natura il fece e poi ruppe la stampa*,"—"Nature made him and afterwards broke the mould," that is to say, Nature formed but one such man,—which, without exaggeration, will, no doubt, be repeated throughout all time in praise of Bacon. "*Quæris Alcida pærem?*" ("Do you seek the equal of Hercules?") Seneca asks (in his "Hercules Furens"), and the reply is:—" *Nemo est nisi ipse*" ("There is none except it be himself).

Sowing with the basket. Shall he not reap this this heavenly dower for posterity? Yes! he shall, as Lowell says:—

"Reap such harvests as all master spirits  
 Reap, haply not on earth, but reap no less  
 Because his sheaves are bound by other hands  
 Than his."

Aristophanes tells how Herakles crossed the Styx to bring back to Athens one of the great dramatic poets. But this was not to complete the incomplete, but to save Athens from her troubles. And, in like manner, if

we could recall Bacon, we might at once, and for ever, put to rest these perplexing questions of authorship. But it is only the learning of Herakles that can accomplish this task, and where are we to find this learning except in the works of Bacon himself? Lessing remarked: "What they used to say of Homer, that it was easier to rob Hercules of his club than him of a line, you can say with perfect truth of Shakespeare. On the least of his beauties is *stamped a seal*, which at once proclaims to the whole world, 'I am Shakespeare.'" That stamp, signature, and seal is no mere metaphor, or poetical image, for it is the very simile Bacon employs to represent Creation and human congenital character, just as we find it expressed, with the same words, in the plays. It can therefore be rightly called a *câchet*, and the mark of a covenant, or sacrament. Bacon observes: "For the liturgy or service, it consisteth of the reciprocal acts between God and man; which, on the part of God, are the preaching of the Word, and the sacrament, which are *seals to the Covenant*" (End of second book *Advancement of Learning*, 1605). In the *Rape of Lucrece*, sealing is not only connected with creation, but introduced as the act, or authorship, of imprinting.

"For men have marble, women waxen minds,  
And therefore are they formed as marble will ;  
The weak oppressed, the impression of strange kinds  
Is formed in them by force, by fraud, or skill :  
*Then call them not the authors of their ill,*  
*No more than wax shall be accounted evil,*  
*Wherein is stamped the semblance of a devil."*\*

\* The meaning is a little obscure. The minds of women being wax, are susceptible of any impression the harder marble may choose to make upon them :—

How easy is it for the proper false  
In women's waxen hearts to set their forms!

(*Twelfth Night*, II. ii.).

To set a seal upon a thing, is a metaphorical expression signifying that it is confirmed, established and settled, and, in the above passage, *stamping is implied as authorship* (which simile applies equally to poetic creation) and Bacon had this fixed in his mind very early in his poetic career.

Sometimes this image takes the form of printing, as when Leontes exclaims to Florizel :

"Your mother was most true to wedlock prince ;  
For she did *print* your royal father off,  
Conceiving you." (Winter's Tale, V. i.).

And Paulina, when presenting the babe Perdita to its father, says—

"Behold my Lords,  
Although the *print* be little, the whole matter  
And copy of the father, eye, nose, lip,  
The trick of's frown, his forehead, nay, the valley,  
The pretty dimples of his chin and cheek,  
His smile." (Ib., Act II. iii.).

In this same play we find an embassy sent to the shrine of Apollo.

"When the oracle,  
Thus by Apollo's \* great divine *seal'd up*,  
Shall the contents discover, something rare  
Even then will rush to knowledge."  
(Act III. i.).

"You here shall swear upon this sword of justice,  
That you, Cleomenes and Dion, have brought  
This seal'd up oracle, by the hand delivered

\* In the "*Assizes held at Parnassus by order of Apollo*," published by George Withers, Lord Bacon figures as the *President of the Muses*, a representative Apollo. In his reference to the *Apocalypse*, made in the passage quoted from the Distribution preface (at the commencement of this article) the sealed book mentioned in the fifth chapter of Revelation comes to mind.

Of great Apollo's priest, and that since then  
*You have not dared to break the holy seal*  
*Nor read the secrets in't."* (Act III. ii.).

The seal is always introduced as confirmative and conclusive.

*Hamlet*: "How in my words soever she be shent  
 To give them *seals* never, my soul, consent."  
 (Act III. ii.).

And in *King John* :—

"Oh when the last account 'twixt heaven and earth  
 Is to be made, then shall this hand and *seal*  
 Witness against us to damnation."  
 (Act IV. ii.).

W. F. C. WIGSTON.

## A GREAT BACONIAN DISCOVERY.

**M**R. E. V. TANNER will shortly publish the results of fifteen years' labour on an arithmetical cipher of Francis Bacon, which he discovered in the lines addressed "To the Reader," placed opposite to the engraving by Martin Droeshout, forming the counterpart to the title-leaf of the 1623 folio edition of Shakespeare's plays.

An inspection of Mr. Tanner's work justifies the opinion that his is the most remarkable discovery of cipher which has yet been made in connection with the printing of those priceless dramas. The cipher is arithmetical and can readily be verified by "the plain man." It points to the fact that Bacon chose the year 1623 for the publication because of the peculiar powers of the figures constituting it.

But this is not all. Mr. Tanner, upon evidence that is almost eerie in its characteristics, but which is both ample and easy of verification, propounds the theory

that Francis Bacon was the re-organiser of Free Masonry. Through that Society, or by some similar means, such control of the printing press of the country was obtained as enabled the manner of spelling certain classes of words to be altered so as to agree in their numerical values.

In order to accomplish his design, Bacon must have prepared tables of proportions on a scale which has never before or since been approached.

The spelling of his mask name, "William Shakespeare," was finally adopted after much consideration and experiment solely on account of the numerical equivalents of the letters of which it is composed.

The book cannot fail to carry conviction. It almost passeth the understanding of man to conceive how Mr. Tanner can have, as it were, entered into the mind of Bacon and reproduced its most subtle workings. This has been accomplished simply by following out in the minutest detail Bacon's method of induction. But the process was so complicated and the reasoning so abstruse, until the results are obtained, that the work of the decipherer appears to be a mental achievement as great or even greater than that of the cryptographer.

---

## REVIEWS.

*Some Acrostic Signatures of Francis Bacon, Baron Verulam of Verulam, Viscount of St. Alban*, together with some others, all of which are now, for the first time, deciphered and published by William Stone Booth. Archibald Constable and Co., Ltd., London, and Houghton Mifflin Company, Boston and New York, 1809, 4to, 631 pages, 25s. net.

THE Author introduces his work in a preface which is replete with sound principles. "It is ungracious," he says, "to destroy a pleasing illusion, and this book is not written with that purpose. It is written solely in the interest of Science—in this case the Science of Biography." After relating by what steps he was brought to examine certain works to see if Bacon could have

signed his name to them he proceeds:—"I confess that I was daunted at the outset of my work by the personal obloquy that has been heaped upon scholar and charlatan alike by the men who are content with the inferential method of writing literary history; but reflecting that life is short and that a little obloquy does not do much harm, I decided to make known these acrostics in the hope that their discovery might lead men to approach the problems of biography in a more scientific spirit." And again, "The man who allows his inferences to crystallise into an orthodox opinion is on the highroad to oblivion, or is courting the ridicule of posterity. Literary history is science. It is a matter of facts. No lasting history can be built on opinion, and no scholarship which is afraid of enquiry can retain respect." In such an admirable spirit does Mr. Booth enter upon his task.

Part I., consisting of five chapters, 89 pages, is introductory and explanatory. Part II. consists of signatures of Francis Bacon and Anthony Bacon which appeared in works originally published anonymously, or over the names of other men; together with a few names which have been found woven into some occasional verse of Elizabethan and Jacobean times; these occupy the remainder of the book. In the case of nearly every acrostic a photographic fac-simile is presented from the earliest known edition of the page to which it refers, with directions as to the manner in which it is to be traced. The introductory chapters are full of interesting information on the subject. Mr. Booth explains that the discovery of the acrostics was the result of study in the cipher codes which were in use by ambassadors, intelligencers, and men who were directly or indirectly in the service of the governments of the last part of the sixteenth and the early years of the seventeenth century. He goes on to say:—

"The student of alphabetical ciphers quickly becomes aware that acrostics and anagrams are close variants of more recondite mathematical arrangements of types or letters to be seen in ciphers. He will be inclined to regard all such uses of letters as sprung from a very ancient habit—that, namely, of using signs to express meaning. The official cryptography of the times of Elizabeth brought into play a very high order of intelligence. To decipher a difficult despatch which had been intercepted, required not only a keenly developed analytical faculty, but often a wide knowledge of languages and mathematics. It would follow, naturally, that a man learned in the art of ciphering would find it easy to make an acrostic or an anagram. His occupation would suggest to him many a trick for hiding his name, if he wished to do so. The art drew into its service chemistry, curious cabalistic mysticism and ingenuity, astrology, mechanics, and as has been remarked above, languages and mathematics. . . . The use in both ways seems to have spread at that time, with the influence of Italian genius throughout the more polite literatures of Europe. Elizabethan literature is liberally strewn with acrostics and anagrams."



The connection of Anthony Bacon and Sir Henry Wotten with the art and practice of cipher-writing is described. They are selected as representatives of the class of men who, occupied in state affairs, were responsibly conversant with that art and practice. Francis Bacon's references to ciphers in the *Advancement of Learning*, 1605, and the *De Augmentis*, 1623, are also referred to in establishing the ground-work for the examples which follow.

Mr. Booth deals at length with the practice of Anonymity and Pseudonymity. He says :—

“The custom of unmistakably declaring one's self the author of literary works has become general only in very recent times.” But in lieu thereof the author took “pains to sign his works internally (structurally) in such a way that his authorship could not be denied or forgotten.”

The subject is treated at length, and in a very comprehensive manner. The opinions of the Author of *The Arte of English Posie* (than whom “no writer before, or since, has placed the art of the poet on a higher place”) are copiously quoted.

Thus Mr. Booth, having established the prevalence of cypher-writing, the general practice of anonymity and pseudonymity, has prepared the way for proclaiming the discoveries to which it is the object of his work to give publicity. The reader is recommended to master thoroughly a chapter on “method” which follows, and to familiarise himself with the practical specimens which lie next to it. The plan for secreting the cipher most frequently adopted is termed a string cipher. In considering the text it is necessary to treat the letters as if they were on a continuous string running from left to right, then right to left, again left to right, and so on irrespective of the correct sequence of the words. The string cipher may be applied to (a) initials of words; (b) terminals, *i.e.*, letters beginning and ending a word; (c) terminals of all whole words and part words, *i.e.*, parts divided by a hyphen; (d) all letters in the text; (e) outside letters of a page, or side of a page; (g) capitals. It is essential that each acrostic shall be *keyed*; that is, that the points of commencement and ending shall either be two adjacent letters or words, or the commencement or ending of a verse or speech, or some two well-defined points between which the acrostic is self-contained. The places said to be naturally chosen for an acrostic signature are: the dedication, the preface, the so-called printer's preface, or address to a patron, or reader; the first page or the last page. Sometimes one half of the acrostic will run from one corner of the text and the other half from the opposite corner, meeting on the same letter in the middle of the text, and so completing the keying.

But it is impossible, in the limited space here available, to give extracts which would fully or fairly describe the methods by which these acrostics are worked out. Let it suffice to say that there is no hedging or making easy in the conditions. The rules

are laid down at the outset, and in all the examples given in Part I. and in the 251 signatures set out in Part II. there is no waiver of any such rules throughout the work. The first signature is from the dedication to *The Arte of English Poesie*, where, between the R. F. with which it commences and the R. F. found as a signature at the foot, the name Francis Bacon occurs, keying on the first letter of the word "not" in the sentence "it could not scypher her Majesties honour or prerogative." There are other signatures found in the same work, and in the "Partheniades," which were printed in the same volume. Then follow signatures in "Venus and Adonis," "Lucrece," "The Sonnets," "The Passionate Pilgrim," "A Lover's Complaint," poems written by Wil. Shake-Speare, Gent. (1640), "The Phoenix and the Turtle," "Pericles, Prince of Tyre," "Two Noble Kinsmen," "Tamburlaine the Great," "The Famous Tragedy of the Rich Jew of Malta," "England's Helicon," "Palladis Palatium," some poems which have appeared under the name of Edmund Spenser, and some prose which has been attributed to Edward Kirke, Mr. William Shakespeare's Comedies, Histories and Tragedies, which have been assigned to the actor William Shakspeare. (First Folio Edition). Certain of the Quartos acknowledged by Bacon—My Essays, Religious Meditations, Places of Perswasion and Diswasion, A Translation of Certain Psalmes.

A table in the appendix gives 32 different forms in which the name of Francis Bacon appeared during his lifetime, and in his authorised works issued after his death. Many of these different forms are found in the acrostic signatures discovered.

There is no point of doubt as to the existence of these signatures—the fac-similes are there, and in every case the signatures can be traced therein, the rules laid down by Mr. Brook being strictly adhered to. The question then arises, Are these acrostics accidental? Might not similar arrangements of letters be found in any newspaper or periodical?

The point to be considered is this: It is a problem of recurrence of a certain form of identifying mark in definite places in a series of works of suspected authorship. It is *not* a problem of occurrence of a certain form of mark in *any* place.

The book is one which should be studied closely. It is one of the most remarkable works which have appeared bearing on the authorship of the Shakespeare plays. It certainly contains positive proof that Francis Bacon, either as author—and probably as author—or in some other capacity, was concerned in the publication not only of the Shakespeare poems and plays but of other works the authorship of which has been placed under doubt. The contents of the volume bear evidence of great care in compilation, it is well printed and produced, and the reader will gain much pleasure and instruction from working out the problems which it proposes and explains. Mr. Booth is to be congratulated on his far-reaching discovery, the result of years of patient study and experiment.

*The Classical Element in the Shakespeare Plays.* By William Theobald, late Deputy Superintendent of the Geological Survey of India, Member of the Royal Society of Great Britain and Ireland, and of the Numismatic Society of London. Robert Banks and Son, London, 7s. 6d. net.

THIS erudite volume has been recently published under the superintendence of Dr. J. M. Theobald. It will be dealt with at length in the next number of BACONIANA.

---

## NOTES.

HOW is it that Mr. Sidney Lee displays such lamentable ignorance whenever he mentions Bacon? In that remarkable book, "Letters from the Dead to the Dead,"\* the author points out one glaring lapse of the distinguished biographer. He says:—

"Mr. Sidney Lee, a renowned writer, who depends in part on his fancy for his facts and thereby has been much bepraised by the unthinking, is authority for the following statement: 'He (Bacon) knew nothing of Napier's discovery of the "Logarithms"' ("Great Englishmen of the Sixteenth Century," page 248). So far as Mr. Lee is concerned, Napier's letter† states the facts with pitiless accuracy; but *de hors* the record, as one may say, there are extant two books which utterly refute Mr. Lee's placid dictum—(a) Napier's 'Logarithms,' 1st Edition, 1614, annotated in Bacon's handwriting; (b) Briggs' 'Logarithms,' 1624, wherein Bacon with his own pen has verified some of Briggs' calculations."

In *The Fortnightly Review* for June Mr. Lee has an article on "French Culture and Tudor England," in which he says (p. 1, 144):—"Neither Francis Bacon nor

\* By Oliver Lector. Bernard Quaritch, 1905, p. 47.

† *Ibid.*, p. 47.

his brother Anthony passed in their early days beyond French bounds. As far as we know, Francis went no further than Paris. Anthony's wander-years were spent chiefly in the South of France, and while sojourning at Bordeaux he paid a visit to Montaigne."

In refutation of these statements, the letter of Thomas Bodley may be cited.\* It is known from it that on the 19th October, 1577, Bacon was at Orleans. Spedding says Bacon went "from Paris to Blois, from Blois to Tours, from Tours to Poitiers, where in the autumn of 1577 he resided for three months."† But by far the most important testimony on this point is to be found in the life prefixed to the "*Histoire Naturelle de Mre Francois Bacon, Baron de Verulam, Vicomte de Sainet Alban et Chancelier d'Angleterre*" (Paris, 1631).‡ The translation is said to be by Pierre Amboise, and the translator was evidently the author of the biography which precedes it, and which is the earliest life published of the great Lord Chancellor. Here it is stated (page 8):—

"Je veux dire qu'il employa dans le voyages quelques années de sa ieunesse, afin de polir son esprit, and façonner son iugément, par la pratique de toute sorte d'estrangers. La France, l'Italie and l'Espagne comme les nations les plus civilisées de tout le monde, purent celles où sa curiosité le porta. Et comme il se voyoit destiné pour tenir en iour en ses mains le timon du Royaume, au lieu de considerer seulement le païsage et la diversité des vestemens, comme sont la plupart de ceux qui voyagent, il obseruoit iudicieusement les loix et less coustumes de pays où il passoit, remarquoit les diverses formes de gouvernement, les avantages on les deffaux d'un Estat, et toutes les autres choses qui

\* BACONIANA, Vol. VI., Third Series, p. 40.

† "Spedding's Letters," &c., Vol. I., p. 7.

‡ BACONIANA, Vol. IV., Third Series, pp. 69—84 and 146—150.

pennent rendre un homme capable de gouverner les peuples."

Mr. Granville Cuninghame drew attention\* to the importance attributed to this life by Gilbert Wats, who, in introducing the testimonies to the merit of Bacon, prefixed to the 1640 edition of the "Advancement of Learning," speaks of it as "his (Mr. Pierre D'Ambois) just and elegant discourse upon the life of the author." The statement as to Bacon's travels in France, Italy and Spain appears to be authenticated beyond question. Is it the result of carelessness, or has Mr. Sidney Lee some ulterior motive in thus misstating the facts as to the travels of Francis?

---

It is probable that great interest will in the future centre round "The Arte of English Poesie," published in 1589 and subsequently on grounds which are wholly insufficient attributed to Puttenham. Mr. W. Stone Booth, in his recently published work,† mentions the reference made to the book by the late Rev. Walter Begley, in his "Bacon's Nova Resuscitatio."

It is only right that attention should be drawn to the fact that it was Mr. Parker Woodward who first suggested Francis Bacon as its author. In Appendix IV., p. 110, to "The Strange History of Francis Tider," published in 1901, Mr. Woodward said, "I affirm that the following works to carry a strong suspicion of being the composition of Francis." He then mentions (1) "Certayne Notes of Instruction Concerning the Making of Verse or Ryme in English," Anon., 1275; (2) "Discourse of English Poetrie," William Webbe, 1586; (3) "Arte of English Poesie," Anon., 1589. There is

\* BACONIANA, Vol. IV., p. 148.

† "Some Acrostic Signatures of Francis Bacon." Constable and Co., 1909, p. 121.

in the pages which follow the history of how Puttenham's name came to be associated as author. In *BACONIANA* for April, 1905, pages 95—103, Mr. Woodward presents what he terms "a fair *prima facie* case for ascribing to Francis Bacon the authorship." In 1905 the Rev. Walter Begley published his "Bacon's Nova Resuscitatio," in which, Vol. I., pages 1—65, he deals exhaustively with the subject. It does not appear that any other Baconian has claimed the work for Bacon. Now Mr. Booth puts the authorship beyond question. He reproduces in his "Acrostic Signatures," pages 96—123, eight signatures of Bacon from "The Arte of English Poesie," and three from the "Partheniades." The first edition (1589) of the book is very rare. In 1811 was issued Haslewood's reprint, on the title page of which the author is stated to be "Webster alias George Puttenham." It is also reproduced in the Arber reprints published by Constable and Co.

---

Mr. C. N. Montgomery, of New York, claims to have discovered "*Shakespearean Anagrams*" in the lines "To the Reader," facing the Title-page of the 1623 folio, and elsewhere.

He explains his system as follows:—

*"In transposing these Shake-spearean Anagrams always use every letter, every punctuation mark, hyphen and apostrophe. No changes can be made in the letters, except by what seems to be the one rule of the author, for example:—*

"Two small u's (or v's) can be used to form a small w (and the reverse);

"Four small u's (or v's) can be used to form a double (or capital) W (and the reverse).

"Any letter can be exchanged for its own kind, and only for its own kind (as above), *i.e.*, a capital A can be



divided into two small a's, or two small a's can be doubled, to form a capital A; but a capital A cannot be divided into *one* small a, and any *other* small letter; nor can a capital A be used as one small a only. If a capital letter, like the A in 'Enclo-Ased' (in Ye Original 'Epitaph') is used at all, it must be used (in transposition) either as a capital A or as two small a's. (Francis Bacon cannot be spelled 'FraNcis bAcON' !)

"In transposing the punctuation marks, two periods can be used as a colon (and the reverse); one period and a comma (or apostrophe) can be used as a semi-colon (and the reverse)."

Mr. Montgomery brings his method to bear upon the epitaph on the original tombstone on Shakespeare's grave. The peculiar characteristics of that epitaph might favour the view that it contains "cipher." Mr. Montgomery has succeeded in evolving the following:—

"Dig, Honest Man dost thee forbear  
I SHAKE-SPEARE didst but enclose here  
Grave mystery below these stones  
Great codes instead of my Bones. Fs B."

There have been three lectures given under the auspices of the Society during the past quarter. On the 14th of May, at Miss Souter's, Park Road, N.W., Mr. Harold Bayley read a paper on "The Raumont of the Rose." On the 28th of May, Mr. J. M. Robertson, M.P., delivered his third lecture, the subject being "Francis Bacon as Political Thinker"; and on the 17th of June Sir Edward Durning Lawrence, at 13, Carlton House Terrace, answered the question "What does it matter whether the immortal works were written by Shakespeare (of Stratford) or by another who bore or assumed the same name?"

## CORRESPONDENCE.

## Some Acrostic Signatures of Francis Bacon.

TO THE EDITOR OF "BACONIANA."

DEAR SIR,—In the announcement of my book on "Some Acrostic Signatures of Francis Bacon," which appears in your issue of April, I see that some correspondent has inspired an apocryphal story as to the reception of my book by a Harvard professor. This story is not only not true, but it misrepresents the attitude of academic men in general in this country. My work is being very carefully examined in Harvard, Yale, Dartmouth, and Columbia Universities. It is not to be expected that any man will hasten to shout his error from the house-top, but there is no reason to suppose that American scholars will pursue anything but a scientific spirit in their attitude towards my discovery. After all, facts are facts, and as a man born and trained in England, I am proud to be able to say that I have never found Americans prone to intellectual cowardice. It is a mistake to wanton with the sensibilities of one's opponents while they are freely and even generously examining unwelcome facts.

Please pay no attention to stories which are sprung from the imagination of men who, on the face of it, are more interested in a quarrel than in the cause of the truth which we wish to uncover.

Hoping that you can spare me this space,

I am, very faithfully yours, WM. S. BOOTH.

Cambridge, Mass., June 12, 1909.

## Recent Objections to Bacon as the Author of Shakespeare.

TO THE EDITOR OF "BACONIANA."

On the 7th of June Sir Edwin Durning Lawrence gathered a large audience of Baconians and others, and read a very interesting and instructive paper on the question, "What does it matter whether the Shakespeare plays were written by William Shakespeare, of Stratford, or by another man who bore or assumed the same name?" A discussion followed, and one of the guests spoke strongly, but not wisely, against the Baconian hypothesis. There was no resemblance, he maintained, between Bacon and Shakespeare, and Bacon's views about married life were such as Shakespeare could not have held. And then he quoted the opening sentence of "Bacon's Essay on Married and Single Life"—"He that hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or

mischief." And with exaggerated assumption of moral disgust and triumph the speaker commented on these words,—“You, ladies, mothers or sisters, what do you think of that? You are *impediments* to virtue.” Over and over again this calumniator of Bacon reiterated the sentiment which he attributed to Bacon, “Ladies! you are impediments to virtue.” Of course Bacon never said anything so insane, nothing in the least approaching to it. Wife and children are, he said, impediments to *great enterprises*, whether of virtue or mischief,—but not to either virtue or mischief. Bacon habitually used English words in their original Latin sense, and the word impediments in this passage is really equivalent to the Latin word *impedimenta*, which means baggage or luggage. Bacon simply meant that a married man is *handicapped*; he cannot give his undivided attention to “great enterprises.” Both his allegiance and his action are divided. Accordingly, as Bacon adds in the next sentence, “Certainly the best works and of greatest merit for the public have proceeded from unmarried or childless men.” The sentiment may be unpalatable, but it is true; and no question of morals is involved in it—simply one of fact.

But my objector was not satisfied with this novel impeachment of Bacon. He proceeded,—“Bacon had some sections in his *Novum Organum* devoted to a discussion of the Idols of the mind: and one of these Idols is the ‘*Idols of the Theatre*.’ Only fancy! this from a great dramatic author! Would such a writer speak of the Theatre as an Idol?” Of course, the objector blundered in a perfectly shocking way. The *Idols of the Theatre* are philosophical systems which give theories of life and human experience, not such as exist in nature—unreal life, such as a stage play might present, nor actual history. Bacon devotes several sections to illustrate this from Nos. 71 to 75 in *Nov. Org.* I.

Here is a typical anti-Baconian, who presumes to censure Bacon, attributing to him idiotic conceptions and impossible theories of life, while he takes not the least trouble to understand him, and judges of his ideas by detached sentences without any regard to the context. Probably this objector has never heard of the 9th Commandment; but whether he had or not, it is a sin against God and man to bear false witness against one’s neighbour.

R. M. THEOBALD.

---

#### TO THE EDITOR OF “BACONIANA.”

SIR,—There is a note on page 618 of Vol. II. of Nathan Drake’s *Shakespeare and his Times* (1817) giving the following quotation from “Wheler’s Guide to Stratford,” p. 87: “If Shakespeare’s and Lord Totness’s tombs were erected by one and the same artist, circumstances not at all improbable, it would not appear that he (Thomas Stanton, the sculptor) had any want of skill in preserving a resemblance; for the monumental likeness of Lord



Totness strongly resembles him in Clopton House and at Gorhambury, in Hertfordshire, as well as the engraving of him prefixed to his '*Hibernia Pacata*,' a posthumous publication in 1633." The reference to Gorhambury in relation to a piece of sculpture in the parish church of Stratford-on-Avon makes one curious to know something of the man whom it represents and his connection, if any, with the master of Gorhambury, but diligent search has so far failed to provide me with the desired information. There does not appear to be a copy of "*Hibernia Pacata*" in the British Museum. Can any reader of *BACONIANA* throw any light on the subject?

S. T. W.

---

TO THE EDITOR OF "*BACONIANA*."

"And yet to me, what is this quintessence of dust?"

(*Hamlet* II. ii.).

SIR,—In my last article I cited the above words of Hamlet, in his contemplation of "*this goodly frame, the earth*," in order to compare Bacon's view of the nature of man, and of the soul. In the First Book of the "*Advancement of Learning*," he says:—"So certainly if a man meditate upon the universal *frame of nature, the earth* with men upon it (the *divineness of souls* except) will not seem much better than an anthill, whereas some ants carry corn, and some carry their young, and some go empty, and all to and fro *a little heap of dust*" (p. 61, Book I., "*Advancement of Learning*").

This conception of man as *dust* is Scriptural: "For He knoweth whereof we are made; He remembereth that we are but dust" (Psalm ciii. 14).

Compare:—"Or my divine soul answer it to heaven."

(*K. Richard II.* Act. I. i. 38).

"With the divine forfeit of his soul upon oath."

*All's Well*, Act. III. vi.

W. F. C. WIGSTON.